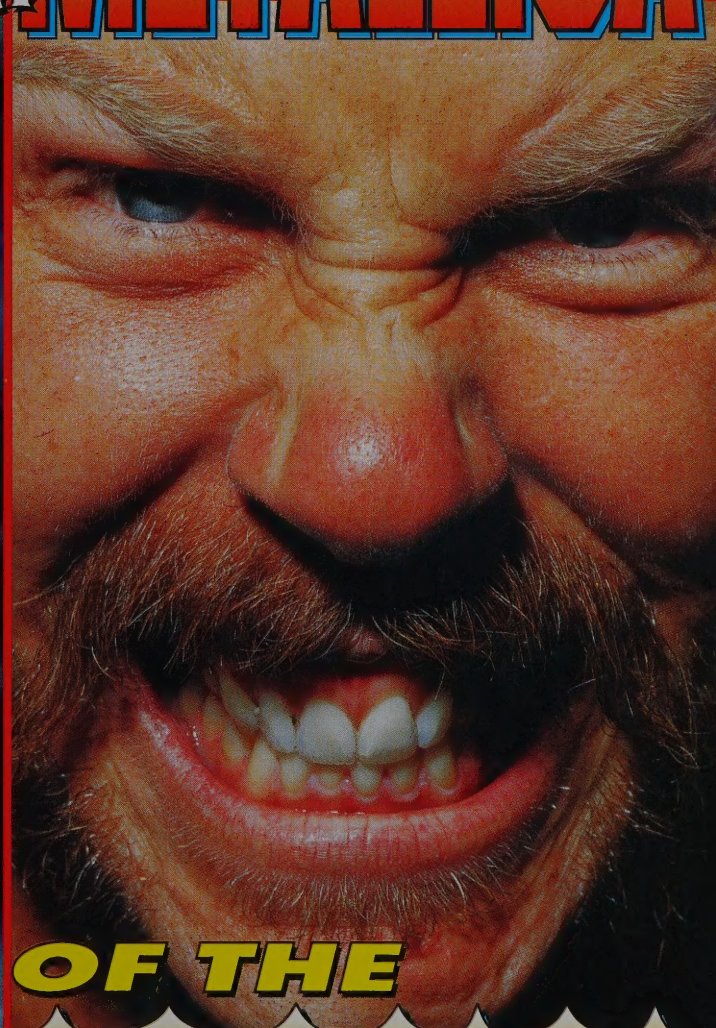


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KISS IS KING!

Kiss is back together with the original band members for a world tour. What more can devoted Kiss fans ask for? We've waited so long and now it's finally happening. Kiss is King and nobody can dispute that. Now that Kiss has returned to give metal a much needed kick in the butt, maybe we'll be hearing less about pansies like Green Day and Alice In Chains. All us Kiss fans have waited over 15 years for Gene to become the demon again and Ace to show the world what a real guitar player should sound like. More power to Kiss!

**Kiss fans unite,
Kevin L.**

I recently attended the 10th Annual New York Kiss Expo and I think I have finally lost complete respect for Vinnie Vincent (not as I had very much to lose in the first place). Vinnie was scheduled to appear and sign autographs and promote his new EP. But as it turned out, Vinnie was not willing to sign anything



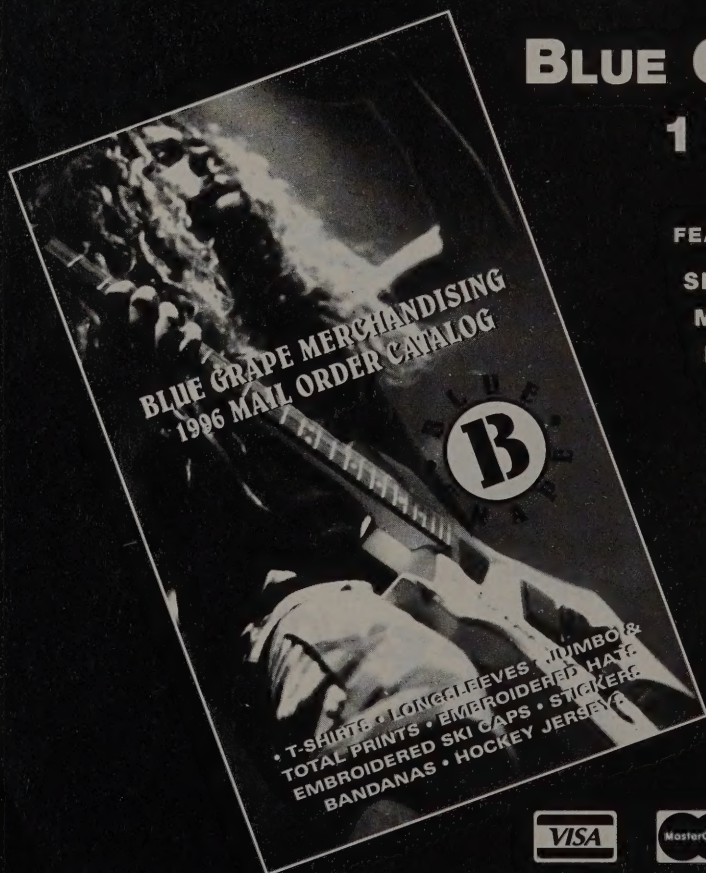
**Vinnie Vincent:
Dissing Kiss fans.**

unless fans dished out the \$11 to buy his new CD. Gene Simmons was right. Vinnie Vincent is a self-destructive person. Most Kiss fans have little respect for Vinnie. He thought he was God or something when he was in Kiss and now he is biting the hand that feeds him. Lighten up Vinnie! If it wasn't for Kiss, you might be behind a grill flipping burgers today! Treat what fans you have left with respect and stop being a jerk!

**S. Miller,
Baltimore, MD**

GIVE IT UP KISS

What's the matter with you Kiss fans anyway? Do you actually think that Gene, Paul, Ace, and Peter can re-create the magic they made in the '70s? How naive can you be? I'm happy they've reunited and are wearing the make up again, but I don't see how Kiss can ever measure up to the grand success they once experienced. First of all, these guys are now all older and much more mature than they used to be. Also there's the fact that so much bad blood



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has passed between Paul Stanley and Gene Simmons and their long-departed and disgruntled bandmates over the years. Don't tell me everything is fine now and everyone is happy. I don't believe it. Kiss on MTV's *Unplugged* is as far as it should go. Leave it alone. I would rather have fond memories of Kiss in their heyday and not think about how they tried to pull off a sad excuse for a reunion tour in 1996.

Paul G.
Lakewood, New Jersey

KISS IS OVER

At one time Kiss was this amazing four-man music making machine. Fans loved them as much collectively as individually. But things changed when new members were added. I, for one found it hard to accept anyone but the original band members. Face it Kiss fans, the music has never been the same since. At the time, Gene and Paul did what they had to do to save the band as well as save Ace and Peter. But with their departure Kiss lost half of what made them Kiss in the first place. After that it was all down hill. I don't see how this reunion tour is going to make a big difference. Kiss is better to be remembered for what they once meant to millions of fans. Any serious Kiss fan from the group's heyday doesn't care about "the substitute" members over the years. Face it people—Kiss was Gene, Paul, Ace and Peter.

N. Lowery,
Long Island, New York

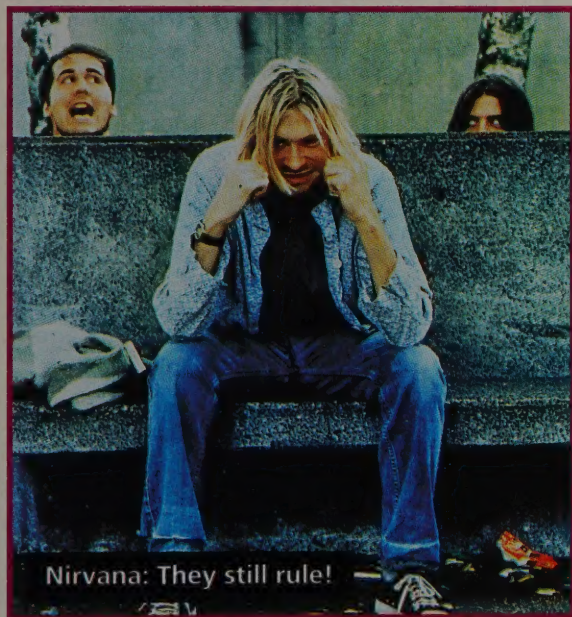
music don't make fun of other peoples' music—we keep it to ourselves. So why can't they? Most adults I know say he was a bad influence. How can people say that without listening to his music? Nirvana was a great band. It was because of them that I now listen to a lot of different music. Without Nirvana I wouldn't have experienced the real meaning of music. When Kurt killed himself, I needed something to remind me of his music, so I bought your magazine. I've been buying it ever since. What I'm getting at here is, why can't people let him rest in peace?

A true fan,
Ryan Curtis

MANSON AND REZNOR RULES

I am sick of people making fun of Marilyn Manson because they don't understand this unique rock band. The same goes for you idiots who trash Nine Inch Nails. What do you mean Manson and Reznor have nothing to offer musically and that they are talentless and pathetic? Both of these new rock icons are intelligent and as clever. I know dozens of girls that would go for Marilyn in a second. He's so hot! So what if the music is a little weird? That doesn't mean it's messed up. I have met them both and the entire Manson Family and they are wonderful people. So **Hit Parader**, please do more stories on Marilyn Manson and Nine Inch Nails. We fans demand it!

Dana,
USA



Nirvana: They still rule!

THE TRUE MEANING OF NIRVANA

Your magazine is great. I live in a country where it is hard to buy, but it is worth it. The reason why I am writing is because of Kurt Cobain. I don't understand why people still make fun of him. We people who listen to alternative

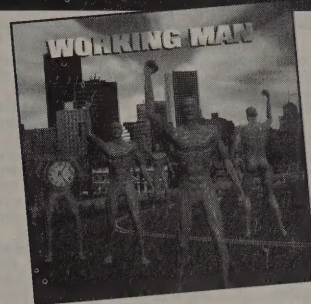
HATES MANSON AND NIN

I have heard people call Marilyn Manson "artists" and "wonderful musicians". All I have to say to those people is that artists do not perform oral sex on stage. Artists do not write offensive songs with equally offensive song titles. Artists do not screech and scream and call that singing. Marilyn Manson is no artist and music fans know this. He can never be a real artist, he doesn't have the intelligence to know how to appeal to a wide range of rock fans. He and his band are perverse people who only want to bring down the rest of the world.

There's not much difference with Nine Inch Nails either. They too have obscene and perverse lyrics. If anyone thinks this is cool, then you too must be one big sick pervert too.

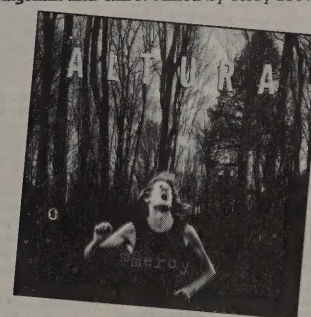
A fan of quality rock,
J.G.

PROGRESSIVE METAL THAT CUTS!



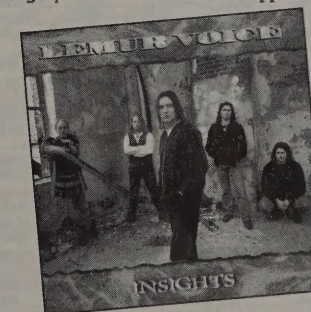
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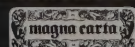
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Foo Fighters: Stop mentioning Nirvana!

FOO FIGHTING MAD

I am writing this letter because I am offended by your article on Foo Fighters in a recent issue. I am a big Foo Fighters fan and can't understand why you put a lot of things about Nirvana and Cobain in the story. All this crap was just scattered all over the pages that didn't mean anything at all. Look **Hit Parader**, don't get me wrong, Nirvana is the best group ever. I'm sure other fans will agree we don't just love Foo Fighters because of Nirvana. Serious fans know that Dave Grohl has his own talent, but its hard to recognize it when Nirvana is constantly being mentioned. Another interesting item— Did you ever notice that Dave Grohl has never brought up the subject? In conclusion, Foo Fighters are their own band, and they deserve to be treated that way. If there are other **Hit Parader** readers feel the same way, I'd like to know.

Kurt and Dave fan,
Chicago, IL

SUPER SILVERCHAIR

It's great to see a really rocking band like Silverchair in your magazine. It helps that they're good looking guys too. Please put more Silverchair in **Hit Parader**. We want it. The only thing is—why do some music fans think their music sounds like Pearl Jam or Nirvana? We don't think so. Wake up, people!! Just where are you getting these stupid, ridiculous ideas from? Perhaps, you are just plain stupid? We like the way **Hit Parader** gives Silverchair a positive image. Many thanks for allowing us to prove a point.

C & J
Ontario, Canada

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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

METALLICA SHINES BRIGHTER: 680,000!!! Yes, we mean close to three-quarters of a million Metallica discs virtually flew out of the stores during the first seven days **Load** was in the racks.

Of course, only a fraction of those half-a-million-plus fans were lucky enough to actually cram into Slim's nightclub in San Francisco to hear the first full concert of the year from James, Lars, Kirk and Jason. Our all-knowing, all-seeing snoop in the Metallica trenches, Sandman surfaced only long enough to whisper that "This might be the longest tour in rock history. After Lollapalooza, they're headed everywhere and Europe will be early. Then I can guarantee you that they'll be back in the States for a heavy duty attack. Thanks, Sandman. Phew.

As for these ancient ears, we sure are crazy for the new album, yet don't forget about the flip side to *Until It Sleeps* single. It's the old Motorhead classic *Overkill*, actually cut last December at Lemmy's 50th birthday party. Worth picking up!

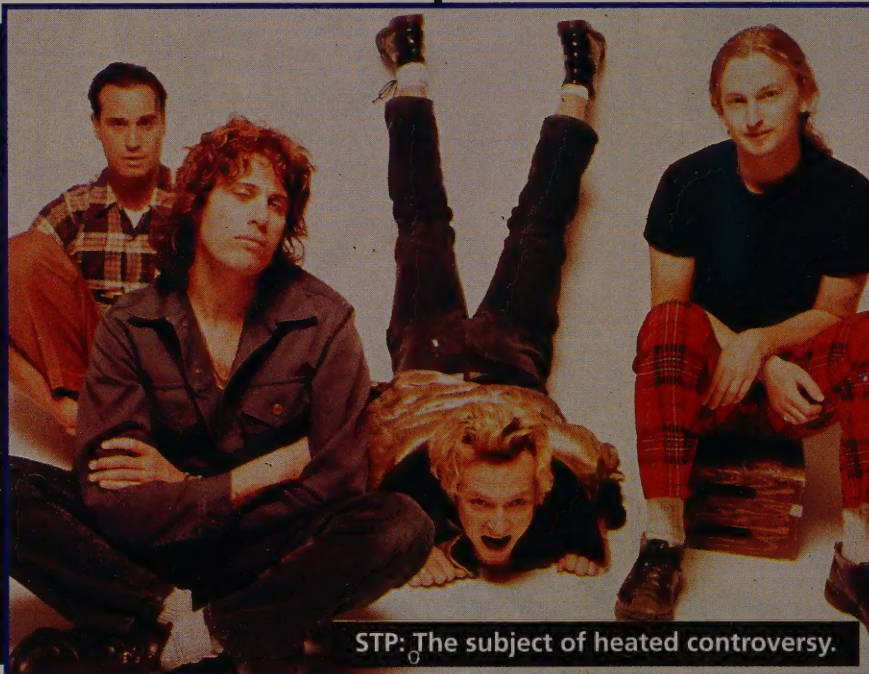
We'll say this for Metallica—They've put in a good 15 years-plus and have a right to indulge in superstar snobbery. Yet we've rarely seen a band this big stay so true to their roots and equally loyal to their fans. It's so glad to be able to say it, too!

ALL YOU NEED IS LOVE: Yeah, we liked that great Beatles' song, too, but we're talking about Courtney Love here. How could the proverbial rock writer exist without Miss Courtney out there? Such fodder. In addition to the **Larry Flint Story**, don't be surprised if Ms. Love materializes in the lead role in one of the two upcoming film biographies of '60s blues buster, Janis Joplin. More scuttlebutt is that Courtney had been signed by Next Models which plans to showcase her for a prime ad campaign.

But don't think it's all peaches and cream to be *CL* because back in Seattle she has been given no choice but to demolish the building where her late and great husband, Kurt Cobain sadly ended it. "It's become bigger than the Space Needle," Courtney commented to Seattle's *Post-Intelligencer*. Courtney also revealed that the ever-present fans just won't give it up and that her property is a virtual dumping ground for used syringes and other assorted raunch. To top it off, she lays out a cool 10 grand a month for personal protection. Hey, wait a second that's about 12 thou per year! Sure adds up.

SECRET STUFF: Who's that famous drummer-gone-frontman who claims to be a victim of Poltergeists? This dude is telling all those who'll listen that inanimate objects routinely fly around his digs and that at a recent Ouija Board session, guests went a whack-a-ding-hoy and fled the premises. Wonder if the spirits will stick around?

QUICKIE QUIZ: The guy whose closest pals call Michael Balzary is none other than Flea of the Red Hot Chili Peppers. For this month's head scratcher, tell us the name of the band which nicked their moniker from a renowned Pacific Northwest musical art sculpture? We can say no more.



STP: The subject of heated controversy.

ROCK WIRE REPORT: Our warmest congratulations to our friends Tommy Lee and lovely Pamela. Pam and TL are proud parents of a seven-pound, seven-ounce Brandon Thomas. Any truth to those rumors that this adorable tyke arrived into the world fully tattooed? Crazy world, ain't it... Nobody asked us, but whatever happened to Axl Rose?... Glad to report that Soul Asylum are back in the studio. The

new one could be out by winter...

Great to see so many bands coming out and finally giving Kiss the correct respect from all corners. Alice In Chains, Sponge and the Nixons will all do time on the Kiss Campaign. Expect those four wild and outrageous originals, Paul, Gene, Ace, and Peter to really go over the top on this tour and pull out all the stops...

Get this: Thought we needed new reading glasses already, but there actually is a church in Portland, Oregon inspired by the life of the aforementioned Kurt Cobain. Founder Jim Dillon promises that his weekly sermons will all be based on Nirvana songs. We certainly hope the choir is up to the task... The partying seems to go on in the world of U2 on an endless basis with headline-making dispatches emanating from Dublin. The Magic Rat whispers however, that the current recording is not yet nearly over, so the wait will be a long one... How much moolah are the Pilots losing in lost revenue with lead yapper, Weiland, in rehab? When you think about the tens of millions *STP* might have generated it virtually blows our mind... Over 'n' out: Can't believe that some folk in the rock industry are seriously floating the trial balloon if mandatory drug testing as if playing a Les Paul is akin to stuffing hoops. Just silly!

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R O O T S

Each issue, **Hit Parader** journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is Aerosmith's legendary frontman, Steven Tyler.

Steven Tyler shakes his head in amazement when one reminds him that 25 years have now passed since Aerosmith first emerged on the rock scene. It was back in 1972 that the group's self-titled debut disc (featuring the classic tune *Dream On*) introduced Aerosmith to the rock and roll masses, and over the ensuing years, the story of Tyler and band has continually remained one of the most entertaining—and compelling—in the entire history of rock and roll. He may be hesitant to acknowledge that he's even the slightest bit uncomfortable with the notion that the Aero gang have now been transformed into hard rock's "elder statesmen", but the 46-year old vocalist does seem to take a great deal of pleasure in the fact that he's *survived* to tell the Aerosmith tale.

For the ever-young Mr. Tyler it truly seems like yesterday that he and bandmates Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer were all living in rundown apartments in the low-rent district of Boston. There they spent their time equally divided between battling for their musical survival and waiting for the cops to break up the group's legendary Saturday night get-togethers. Tyler tries as hard as he can to explain how over the ensuing years Aerosmith sold over 30 million albums; making fortunes, and losing fortunes and then making fortunes all over again—but even he has trouble rationalizing all that has happened along the way. To say the least, it's been a long, strange trip for these Boston Bad Boys. But despite his well-publicized battles with alcohol and drug abuse, and the internal wars that temporarily broke Aerosmith asunder in the early '80s, Tyler honestly wouldn't want to change a thing

BY BOB SCOTT

that's happened to his band over the years.

"The bad times kinda' make you appreciate the good times that much more," he said. "No, I wouldn't want to wake up on the floor of my hotel bathroom again not knowing where I was. And no, I wouldn't

and I guess to really play the blues, you've got to live 'em a little."

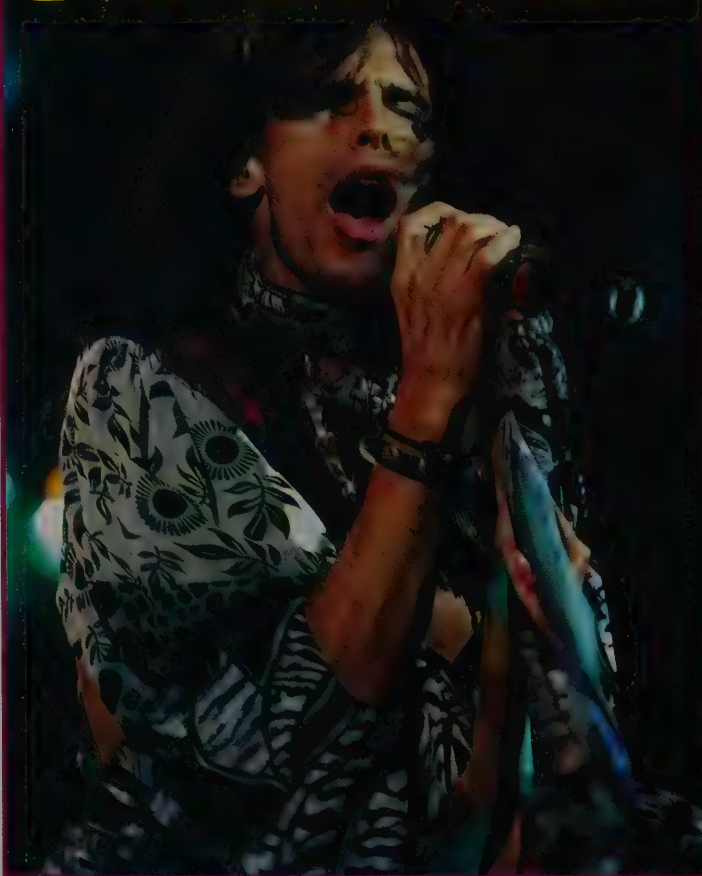
Thankfully, Tyler is quite content just playin' the blues—rather than living them—these days. As Aerosmith completes work on their first album in over four years (and their first under their *extremely* lucrative new contract with Sony Music) the

singer can look back fondly on two-and-a-half decades of musical accomplishments. But the large-lipped frontman is quick to point out that as far as he's concerned the party is just beginning for Aerosmith. With everyone in the band healthier, happier and more focused than perhaps at *any* previous time in the group's long and historic history, Tyler is far from content to merely live on past accomplishments. These days the man perhaps best known to Generation X as the father of actress/model Liv Tyler is out to prove that Aerosmith still has what it takes to teach the new bands on the block a trick or two.

"We like it when we feel we have something to prove," Tyler said. "If you don't enjoy that you run the risk of getting a little complacent. That's something we never would accept. We know that there are a lot of fans out there who are real anxious to hear our new music—and we also know there's a bunch of younger people who've probably never even had the chance to see us play on stage. We like that. We want to show that Aerosmith is just as relevant today as we were in 1976 or

1986. We're lucky in that we're not trying to recreate the past. Anyone who's heard the new material knows that we haven't played it safe. We've really taken some chances this time, and I'm real happy about that. We're gonna come out and blow people away—I guarantee that."

STEVEN TYLER



Steven Tyler: "The bad times kinda' make you appreciate the good times."

want to live through the kind of troubles this band had at one point. But all those things kinda' go together to help make you the person you are. If my life had all been smooth, without any problems, who knows where I'd be today. Hey, we've always said we're basically a blues band,

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Would it be going too far to say that the Black Crowes have now emerged as the leading exponents of what might best be termed "classic" American rock and roll? With the release of their latest album, **Three Snakes And One Charm**, a disc filled with the Crowes' distinctive brand of funky, rhythmic, infectious beats, snarled vocals and acid-edged lyrics, these Georgia rockers have solidified their roles as America's rock and roll ambassadors to the world. Vocalist Chris Robinson, guitarist Rich Robinson, bassist Johnny Colt, guitarist Marc Ford and drummer Steve Gorman may no longer be the "flavor of the month" as they were when their debut disc, **Shake Your Moneymaker**, took the rock world by storm in 1990. But over the ensuing years these hard rockin' Southern gentlemen have utilized their hard livin', hard lovin' lifestyle as the foundation for some of contemporary rock's most exciting and passion-laced musical sojourns. Now as they prepare to

tion. In many ways, on their latest venture the Crowes' have superseded their rock and roll predecessors, forming a direct evolutionary link with their American blues heroes. From the kinetic energy of *Good Friday* to the laid-back lyrical vibe that fills so many of the new disc's tracks, in a variety of ways it seems that this is one band that has grown quite comfortable with their role in the music world—a group no longer bat-

As always, despite their more confident and controlled manner, that Crowes continue to battle convention at seemingly every turn. Never a band to avoid a controversial cause, the group is once again ready to take to the road without the benefit of corporate sponsorship and with a desire to promote their favorite off-stage (and occasionally on-stage) activity—legalizing marijuana. While their stance has brought a bit of grief upon the band's

BLACK CROWES

"I defy people to explain what 'roots rock' is to me."

embark on yet another world tour to support their latest effort, the Black Crowes are apparently just beginning to comprehend, and accept, the legacy they've created over the last six years.

"A lot of people have called what we do 'roots rock,'" Chris Robinson said. "But I defy them to really explain what that is. Rock and roll has always be a strange combination of things from blues to country to gospel, yet it is really none of those things. Our music has always just taken the things we heard while we were growing up in the south, including a lot of great rock and roll, and blended them together. To me, that mix is what rock and roll is all about."

Despite their pure-rock pedigree, and the more expansive style exhibited throughout **Three Snakes And One Charm**, there are still those who insist that the Black Crowes are little more than America's answer to the Rolling Stones. How ironic that the Stones in their youth we're often criticized for being so dependent upon Southern black blues men for their seminal inspira-

tion. In many ways, on their latest venture the Crowes' have superseded their rock and roll predecessors, forming a direct evolutionary link with their American blues heroes. From the kinetic energy of *Good Friday* to the laid-back lyrical vibe that fills so many of the new disc's tracks, in a variety of ways it seems that this is one band that has grown quite comfortable with their role in the music world—a group no longer bat-

ting some unseen, unwanted inner demons. Chris Robinson laughed at such a description. "You're actually probably a lot closer than you ought to be with that," he said. "We all have a lot more peace of mind than we've ever had before. It all comes from a lot of reasons; maybe we're not the 'angry young men' we were at times in the past. Maybe we're just growing up a bit. It's really hard to say. But the new album is more diverse, and a little more reflective, than what we've done in the past. We're real happy with where we all are as people and as musicians."

Black Crowes: "You can use it to express your opinions and reach a lot of people."

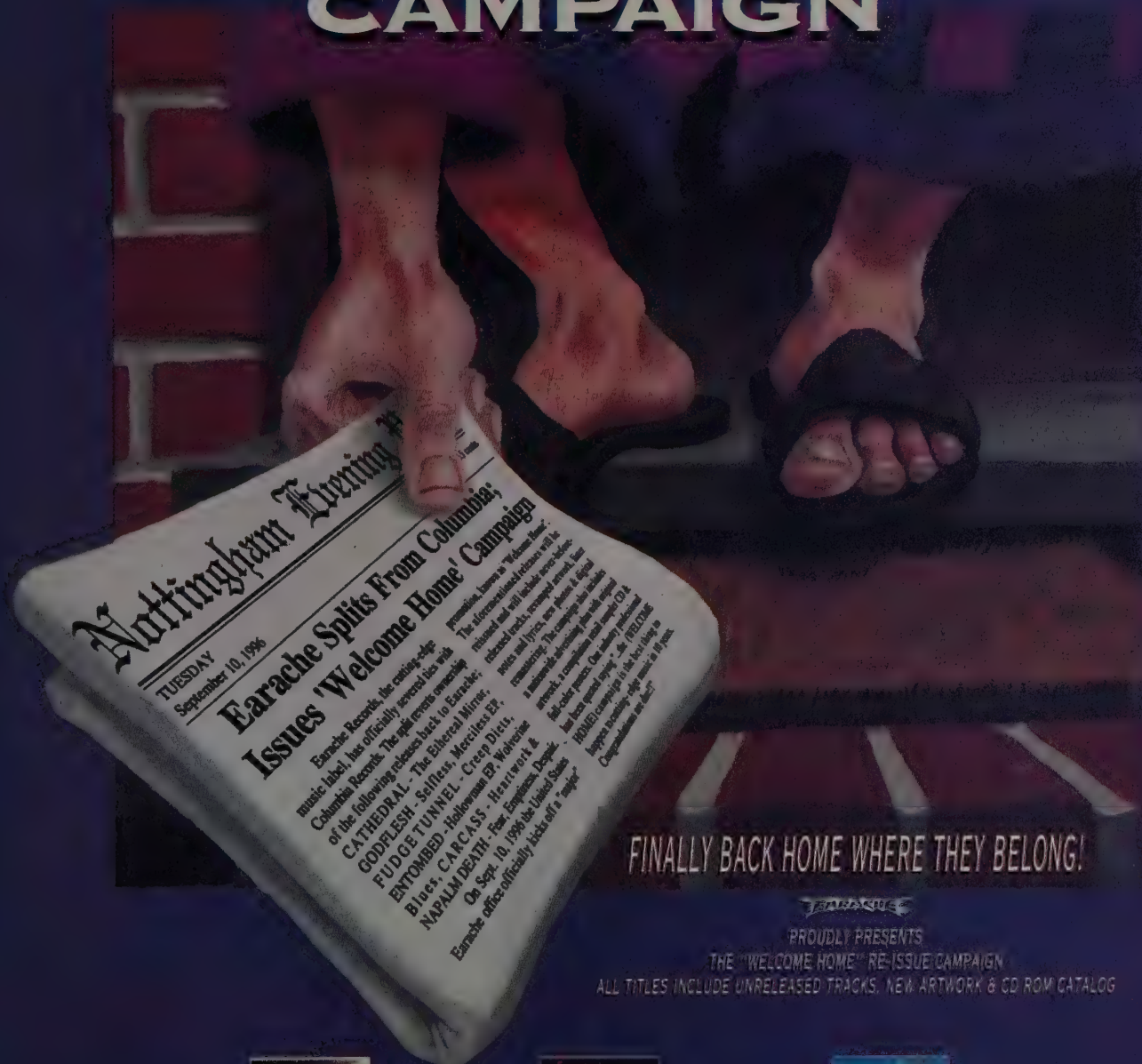
SNAKE CHARMERS

BY JORDAN SAUNDERS

shoulders over the years from conservative groups not aligned with the Crowes' liberal perspectives, Chris Robinson insists that those who find fault with his band's music, or their attitude, simply "don't understand." "This is rock and roll," he said with a smile. "You can use it to express your opinions and reach a lot of people. But the bottom line always is that it's supposed to be fun. You can't take all of this that seriously. We do take the music we make seriously; I don't think it's hard to tell that. But it's still just a lot of fun."

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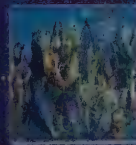
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CAUGHT THE IN THE ACT

BY ADAM HIPPLE

The crowd was in a hostile mood—and it was *still* more than two hours before Rage Against The Machine was scheduled to take the stage. Black-leather-wearing skinheads strolled across the arena floor jostling anyone that dared stand in their way. Tough-looking bikers stood their ground, openly smoking marijuana and taunting the near-by police. At the same time, long-haired kids holding up a variety of politically relevant banners, ranging from "Save The Rain Forest" to the ever-popular "Che Guevera, Si! Bill Clinton, No!" wandered around somewhat aimlessly, hoping against hope to find others sympathetic to their left wing causes. It was a hot, steamy night, the perfect environment for tempers to boil over and fist fights to break out throughout the hall—and break out they did, making security guards scurry and the police spring into action. It was an almost surreal environment, a bizarre mix of '60s social activism and '90s violent conflict, and the 5,000 gathered fans seemed intent on expressing their anger, frustration and hostility through every move they made and every word they spoke.

Sequestered backstage in the relative serenity of their dressing room, Rage Against The Machine members Tom Morello, Zack de la Rocha, Tim Bob and Brad Wilk remained somewhat oblivious to the tense situation out front. It wasn't as if this sort of conflict was new to these guys, after all they had encountered similar crowds in such distant ports of call as Rome and Rio as well as in closer-to-home locales like L.A. and San Antonio. But for Rage Against The Machine, an angry, active, aggressive crowd is almost an expected—and desired—constant. After all, the music this band has presented both on their triple-platinum, self-titled debut disc, and on their recent chart-topping *Evil Empire*, remains without peer as hard rock's most politically potent and incendiary message—and Rage proudly stand as the form's most potent and incendiary messengers.

"Some people want to dismiss us as just being rabble rousers," de la Rocha said. "But that attitude comes from people who don't understand us. There are a lot of people out there now who seem to at least want to understand what we're doing; that's very encouraging. We've grown to expect people in the mainstream press wanting to just call us a bunch of whiners and then move on. They don't want to waste their time dealing with a rock and roll band with a political point of view. They don't know what to make of us and how to handle us. We like that."

While de la Rocha may feel that the mainstream press doesn't have a clue regarding Rage Against The Machine's political stance, their audience has no such problems. As soon as the band took the stage, and started ripping into such potent, highly-charged songs as *Freedom* (which was dedicated to Native American activist Leonard Peltier) their surprise 1993 hit, *Killing In The Name*, and their recent controversial MTV favorite *Bulls On Parade* (a tirade against American military practices) the crowd was on its feet, cheering

rage on and singing along to every song. With Morello's Hendrix-inspired guitar excursions leading the way, and de la Rocha's unique rap-come-rock vocals further inciting the assembled throng, at times it seemed the evening's proceedings were about to break into a full-scale riot. de la Rocha, however, never had a doubt that he had the crowd under his total control.

"The thing is to keep 'em interested," he said at the show's end. "They care about these issues as much as we do. But they have their agendas and we have ours."

RAGE AGAINST THE MACHINE



Zack de la Rocha: "Some people want to dismiss us as rabble rousers."

Not every cause we support will be supported by everyone listening to us. That's okay. As long as they feel strongly about *something*. We want to make the people think. We want to open their eyes. We want them to know that the world is far from perfect. If we can get even a small percentage of people to get beyond the music and listen to what we're saying in our lyrics, then we're really accomplishing something."



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PICK HIT

BY SCOTT ARMSTEAD

If you didn't know better, you might get the impression that every band that ever appeared in a Seattle coffee shop late at night at some point during the last decade is now safely ensconced atop the charts with a major label deal in hand. Ahh, dear friends, if such was only the case. Alas, for every Pearl Jam, Alice In Chains and Soundgarden that escaped the Emerald

roots stretch deep into the recesses of the Northwestern rock scene. As many of you may know, despite critical kudos and loads of local attention, Malfunkshun never really made it on a national basis, but once Andrew Wood left to form Mother Love Bone with two guys named Stone Gossard and Jeff Ament in 1987, the Seattle Scene as we all know and love it was truly born.

"I was in Malfunkshun for like four days," Brian Wood said. "I was the drummer. They kicked me out. I couldn't even play. Kevin and Andrew were my older brothers, and I think they just let me try out for the band to keep me happy. I knew I couldn't play drums—but I also knew that this family had a lot of musical talent."

Unfortunately the Wood family suffered a heart-wrenching hit when the charismatic Andrew died of a drug overdose soon after Mother Love Bone's debut

their debut album, **Your Ice Cream's Dirty**, in 1994 for Loosegroove Records, a label owned by the aforementioned Gossard and Satchel's Regan Hagar. It was a disc that unfortunately got as much notice for the distractingly attractive, bikini-clad girl on the front cover (who, by the way, had nothing at all to do with ice cream), as it did for the eclectic, hard rocking music contained upon their disc's shiny surface.

"A lot of people liked that album, and some people didn't," Brian stated. "We can live with that. In fact, we kind of make fun of the reactions the first album got by presenting some of the negative reviews, right along with the positive ones, in our press kit. We take what we do seriously, but that doesn't mean you can't have a little fun with it."

On their latest effort, **Pest Control**, the band's lineup has undergone drastic changes, with drummer Mike Stone, gui-



"A lot of people liked our first album—and some people didn't. We can live with that."

City to gain world-wide notoriety and uncounted wealth, there are dozens of bands still struggling to find their way out of the beautiful Pacific Northwest. Some of those still-struggling bands have been luckier than others, however, and it's about one of those groups that we choose to focus upon now.

The name of the group in question is Devilhead, and in addition to a substantial major label deal, through which they've now released their second album, **Pest Control**, these Seattle rockers have a pedigree that makes them one of the most intriguing bands currently inhabiting the Space Needle scene. Featuring brothers Brian and Kevin Wood, who both appeared in the seminal Seattle unit Malfunkshun along with their brother Andrew way back in 1981, Devilhead's

album was released. Ament and Gossard decided to go off on their own, hire a guy named Eddie Vedder as their new vocalist, and start Pearl Jam. Kevin and Brian Wood had been playing together in a number of area bands during this time, not really taking life or their musical careers very seriously. But as soon as they started seeing many of their friends and musical comrades leave the area on successful world tours, their itch to get into a "real" band began to heat up. Thus the first incarnation of Devilhead was born. With original bandmates John McBain, Luke Kimble and John Walters, the Wood brothers recorded

Devilhead: "We take what we do seriously, but we also like to have fun with it."

tarist Tim Young and former Satchel bassist Cory Kane joining the Wood brothers in the Devilhead ranks. But despite these alterations, the band's musical focus remains as straight-forward and uncompromising as ever. Recorded right in the heart of Seattle at Heart's Bad Animal studios, this collection of rockers makes you think, makes you rock and even makes you wanna dance. Not bad for a bunch of guys from Seattle who are yet to even come close to tasting big-time success.

"If that kind of success comes, that's fine," Brian said. "If it doesn't, it won't change my life. We're not a bunch of 20 year-old kids looking for fun. We're a bunch of guys who are set in our lives and are out to enjoy ourselves. That's what our music is all about."

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HARD ROCK HAPPENINGS

Diamond Dust: By now it's certainly no secret to anyone on the North American continent that Diamond David Lee Roth and Van Halen are back together again. But what we wanted to share with you is one of our favorite rumors about why this unexpected reunion took place. According to well-placed sources, notorious radio shock jock Howard Stern offered to pay Van Halen a cool \$3 million if they contributed a

song to the soundtrack of his upcoming movie—But *only* if Roth was the vocalist. Perhaps that was enough to put a bug in Eddie VH's ear.

GET YOUR RED HOTS: You can forget about the rumors concerning a Red Hot Chili Peppers breakup. Those tales filled the rock wires last summer, but were quickly squashed when the

band hit the road in Europe in July, and followed that up with a brief U.S. tour in August. While he admits to being bothered by the breakup stories, vocalist Anthony Keidis admits, "with this band, anything is likely to happen at any time. But we're more together than we've ever been."


KISS & TELL: Paul Stanley won't come out and say it, but he's as shocked as anyone about how well Kiss' current world tour has gone. Even last April, just before Kiss' tour was announced, the band thought they might have to take out a strong opening act like Stone Temple Pilots or Marilyn Manson in order to sell out most major arenas. They quickly discovered that they could sell out multiple nights everywhere without the assistance of any significant opening act. "We knew this would be big— we just didn't know *how* big," Stanley said. "But nothing surprises us at this point. We knew there were millions of people waiting for this tour to happen...and they've waited a long time."

WHAT A LOAD: A number of Metallica fans have apparently "complained" to the band about their "new" image— you know, the one with the short hair, various pierced body parts and even a touch of eye makeup on occasion. It's all made drummer Lars Ulrich giggle. "I can't believe it," he said. "Just because we took off the black T-shirts and did something a little different, some people have gone nuts! But I know a lot of people who like the way we look now, including my wife."

ALL THE RAGE: Rage Against The Machine are reportedly going to play a series of concerts in "third world" countries around the world, with all benefits derived from their performances to be given over to local left-wing reactionaries. While such a move has caused consternation at the group's record label, vocalist Zach de la Rocha insists it all fits in with the band's socialist manifesto. "You can't just sing about problems," he said. "You've got to do something about 'em. Because of any recognition we've had, we're now in a position to make a difference."

PILOT TALK: What's the latest with the Stone Temple Pilots? That's what the world wants to know. Well, this month there seems to be a status quo attitude surrounding the band. Cooler heads have evidently prevailed within the band, so any intention to quickly can Scott Weiland has been tabled— at least temporarily. It is also known, however, that unless they see quick and lasting improvements in the attitude and lifestyle of their troubled singer, Dean and Robert DeLeo will have no recourse except to seek out a new frontman for their multi-platinum unit.

ROCK & ROLL: Former Led Zeppelin band-mates Jimmy Page and Robert Plant are back in the recording studio together for the first time in 17 years. Following their highly successful world tour, which carried them to 15 countries over an 18 month span, the pair decided to try and rekindle the long-dormant Zep spark. There's still



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no word if the pair's new music will be heavy-handed opuses in the Zeppelin mold, but it's a safe bet there'll be some classic cuts on this new collection when it emerges in early 1997. "Working with Jimmy again is just so exciting," Plant said. "In the studio he's such a genius."

JUST WONDERING: What does Trent Reznor do when he wants to have fun?

NEVER SAY NEVER: After repeatedly denying that they had any intention of leaving their cozy, indie home at Epitaph Records, the Offspring recently inked a five-album, \$9 million deal with Sony Music. Apparently the lure of big-time promotion (as well as big time loot) lured these So Cal surf punks away from Epitaph—the label that helped make their recent hit *Smash*, a sextuple platinum sensation. Apparently Dexter Holland and the boys relieved their guilty consciences by making sure that Epitaph was taken care of under their new deal, cutting the old label in for a small piece of the action. How nice.

KILLING TRENDS: Pantera's Phil Anselmo reports that some fans along his band's current tour trail have reached such a fever pitch at certain shows that even the seen-it-all vocalist says he's been concerned. "I've never seen people react the way some of the fans have on this tour," he drawled. "It's almost scary to look out there and see the kind of energy they're throwing around. I've seen things go on in the pit that have been downright nasty. I've even been tempted to stop the show a few times to make sure that everyone is alright. But it seems like everyone manages to make it out of the place every night in one piece."

BORN TO BE MILD: Apparently those wild-and-crazy guys in Def Leppard have gotten their personal lives straightened out. Four months have now passed since the last report of wife/girlfriend abuse has emanated out of the Lep camp. It must be something in the air, because there are few nicer chaps in the rock world than Joe Elliott and his men. We may never know what caused the recent rash of police actions against the Leppard brigade, but let's all hope it's a thing of the past.

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Corrosion of Conformity's Pepper Keenan and Woody Weatherman were slouched in overstuffed chairs in a brightly lit upstairs room that was part of New York's legendary Electric Lady Studios. The pair were casually listening to the playback of an unmixed track from their latest album, **Wiseblood**. Rather than appearing lost in thought or deep in concentration, the ragged-looking rockers had a far-more-pressing matter on their agenda—finding mustard to smear upon the hefty deli sandwiches stretched out before them. It's late in the afternoon and the pair, along with bandmates Mike Dean and Reed Mullin hadn't eaten all day. To

showing for **Wiseblood**, this heavy-handed band has created a sound and a style that seems destined to catapult them to the very pinnacle of the rock world in the very near future. While their dark, often foreboding and always imposing approach may not be geared for mass commercial acceptance, the fact is that this Southern quartet seems to have discovered the magical elixir for making their pulsating opuses appealing to nearly everyone. It's a trick that Keenan isn't about to reveal—basically because the bearded vocalist/guitarist is as surprised by the group's platinum status as anyone.

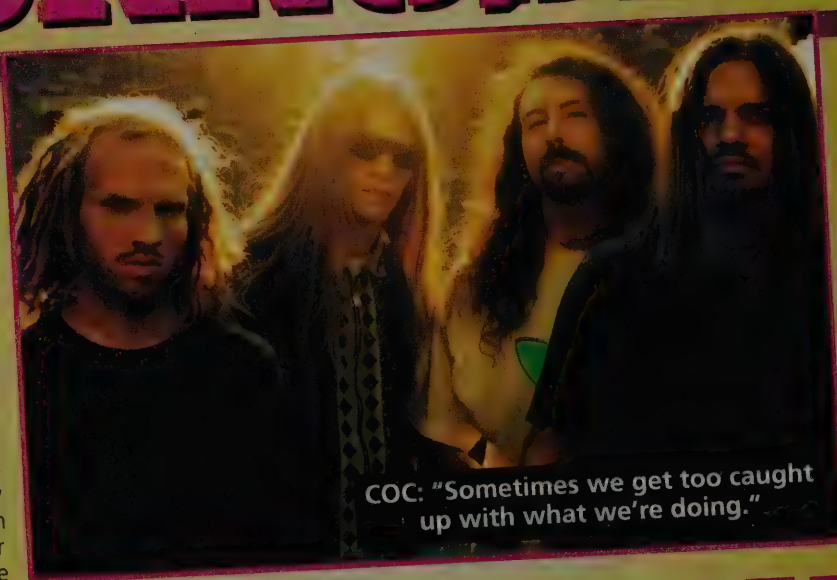
music we like and hoping that other people get to hear it. We kind of forget that we've now got a big label behind us whose only job is to make sure that a whole heck of a lot of people get to hear it."

On **Wiseblood** Corrosion Of Conformity's radically off-beat, uncompromisingly unconventional and downright weird lyrical and musical concepts have coalesced into a frothing, churning sea of hard rock intensity. From the power-house *King Of The Rotten* to the hypnotic *The Snake Has No Head*, on their latest effort COC's musical vision has never been more brazen, bold or

CORROSION

their way of thinking, there was time to focus on music later. Now was the time to chow down!

"Sometimes you get so caught up in what you're doing that you don't remember to eat," Keenan said as he chomped into his sandwich. "When you work on a new album, you sometimes can forget where you are, who you are, and what day it is. You don't even know if it's day or night. That's why we



COC: "Sometimes we get too caught up with what we're doing."

bizarre. But for Keenan and his gang, creating such musical monsters is far from the all-consuming, mind-melting task that it might seem. In fact, if one didn't know better, one might think these boys were almost having too good a time while making their new album. But before we all get too carried away discussing the band's "feel good" vibe, let's let Keenan

OF CONFORMITY WORD TO THE WISE

like to listen to playbacks up here where there are windows and we can actually see that life exists away from where we are. If you let yourself get stuck down in those studio rooms where there are no windows, you can just go for days. You end up working until you drop, and that's not the best way to work."

Evidently, Corrosion of Conformity have hit upon just the right formula for creating music. Judging by both the success of their previous disc, **Deliverance**, and the strong early

BY ROB ANDREWS

"This is all kind of new to us," he said. "We struggled a bit as a band for quite a while before **Deliverance** kicked in. Now, we're still trying to get comfortable with the idea that there are a lot of people out there that like what we do and are actually waiting to hear whatever new stuff we come up with. That's kind of hard to accept. When we're in the studio working on songs, we can't even think about things like that; it would just be too distracting. We just keep making the

explain the rather somber circumstances that fostered the title of the group's latest effort.

"It was right after I had finished working on the *Down* album **Nola**," he said. "I really felt the need to get away, get my thoughts together and just start getting in touch with some feelings I wanted to write about on this COC album. I went down south and I was living in this really run-down, cheap hotel, the kind where you can rent a room for a week or a month—whatever you want. Nobody knew who I was or what I did, which is exactly what I wanted. I'd stay in my

room, write song ideas on a piece of paper and then stick 'em on the wall. My room eventually looked like one of those things you see in a TV movie about a mass murderer—a weird old place covered with bits of paper with strange things written on 'em.

"There was this old black guy who lived there who was always hangin' round, lookin' at me and wondering what I was up to," Keenan added. "One day he came into my room and saw all the writing I had stuck up on the wall. He kind of looked it all over for a few minutes and then said, 'So you're a wiseblood, huh?' The name just stuck with me. It really doesn't mean anything in particular, yet it means a lot. It's the kind of title that can be interpreted in any number of ways, which is one of the reasons I like it as much as I do."

With the success of **Wiseblood** following hot on the heels of **Deliverance**, COC find themselves in the highly enviable position of being an in-demand concert attraction. Some of the biggest bands on earth have recognized COC's appeal and have begged the group to serve as their "special guest" tour openers. One such request that the band couldn't turn down came from their good friends in Metallica who invited COC along for their spring tour of Europe. Making that tour package meant that Corrosion Of Conformity had to rush ever-so-slightly to finish up work on their new disc, but the temptation of touring with the Metallimen was one they simply couldn't resist.

"We've known the guys in Metallica for a long time, and there's a lot of mutual respect," Keenan said. "They had a chance to go over and play shows in Europe before they did the Lollapalooza thing over here. So when they accepted that offer, they asked us to join 'em. As it happened, they were in New York mixing their album at the same time

**"The title
Wiseblood doesn't
mean anything in
particular,
yet it means
a lot."**

we were recording **Wiseblood**, so we were all doin' some serious hangin' out. When that offer came, we knew it was just too good to pass up, so we moved everything along as best we could and then just hopped on a plane to join Metallica over in Europe. It was a really great experience, and now there's talk that we may do it again when they begin their own American tour in the fall. Believe me, if they call, we'll be there!"

Pepper Keenan:
"This is the best
album we've
ever done."

PHOTO: RICK GOULD/ICP

Def Leppard has earned a place in history. They're one of the bands that helped define mainstream hard rock in the '80s. Their discs **Pyromania** and **Hysteria** were essential parts of every rocker's music collection. But that's all in the past. We're well into the '90s, closing in on the millennium. Metal is out, alternative is in. The question looming large in the minds of pundits is: can Def Leppard—vocalist Joe Elliott, guitarists Phil Collen and Vivian Campbell, bassist Rick Savage and drummer Rick Allen—have continued success? Inquiring minds want to know. So, we caught up with Rick Savage in Los Angeles to ask the pertinent questions.

Hit Parader: How would you describe the music market today compared to what it was eight years ago?

Rick Savage: It's getting to a similar stage. If you'd asked me two years ago, I'd say that it was healthier than it was in '88, only because by 1988 it was all starting to sound alike. The emphasis was all on production and the sound of the record and whether it was radio friendly.

HP: It's late 1996—what is Def Leppard's place in today's music?

RS: In all honesty, we feel like we're starting again. There's a freshness within the group, an enthusiasm that we have not had for 10, 12 years. We don't have anything to prove anymore because we've been there, we've done that. We've sold the records, we've done the stadiums. We're at a stage we can actually enjoy it a little bit more. We don't feel any pressure. We've found a way of writing and recording songs that we're completely comfortable with. We still have a need for a certain amount of detail, but it's not as obsessive as it was.

HP: Where did you create **Slang**, and what makes it different?

RS: It was co-produced between the group and Pete Woodroffe, who worked on our **Retroactive** album. Most of **Slang** was recorded in a house in the south of Spain, just outside of Marbella. That was a great environment. We had a nice house and took over our own studio equipment because the technology now is actually quite small and portable. We set it up in this lovely dining room. The vocals were done in the bedroom. Being in a studio environment can be really terrible, like a dungeon. There was less pressure, and it was actually much more relaxed to come into a house that was very big and had a beautiful view and a nice little pool and all that. It actually wasn't like recording an album, it was like having fun writing songs.

HP: How did the change of environment affect your sound?

RS: Sometimes to evolve you have to go



DEF LEPPARD FIGHTIN

"We feel like we're starting all over again."



Rick Savage: "We're completely comfortable with who and what we are."

backwards. Our sound has become a lot more basic. Rick is playing an acoustic kit for 95 percent of the album, and that makes a difference from the way you approach a song. The '80s albums were very drum machine oriented. You become very rigid within the form of the drum machine, the drum machine doesn't listen to you, you have to listen to the drum machine. When you're playing with a drummer, you're actually getting a physical thing from the sound, you play different. It's fantastic, it's taken Rick a long time to get to this stage, and every stage that he's gone through has been an evolution to get to where he's at now. There will still be pedals involved, but the difference is that the pedals he'll be hitting with his feet will be making acoustic sounds, so you will have a proper snare drum, proper tom toms, a proper bass drum. To somebody with their eyes closed it will sound like a normal, acoustic kit.

HP: What are you trying to create individually, and what are you trying to create together?

RS: We got to the stage where you can



Def Leppard: "There's such energy within the group."

PPARD

G SPIRIT

actually do things that you wouldn't dream of doing. The bass playing on the earlier albums was very much restricted because you were doing a specific job. It was literally the link between the percussion and the melodies in a very, very percussive way. There was very little room for expression in how you play the notes; it all had to conform to this big picture. In the past, the bass guitar's main job was to make the guitar sound really good. Now, there's more scope for the bass guitar to become the bass guitar. Now, the guitar players are not confined to doing one particular guitar part and then duplicating it four or five times to build up the sound. There's a lot less tracking involved, a lot less production.

HP: Which tracks on *Slang* do you like?

RS: It's a boring answer, but it depends which one I'm listening to. The thing I like about the album is that every song has got its own special treatment. The songs that we did on the previous albums, we would record in exactly the same way, the same recording, the same thought process for almost every single song. We'd get a guitar

BY JODI SUMMERS

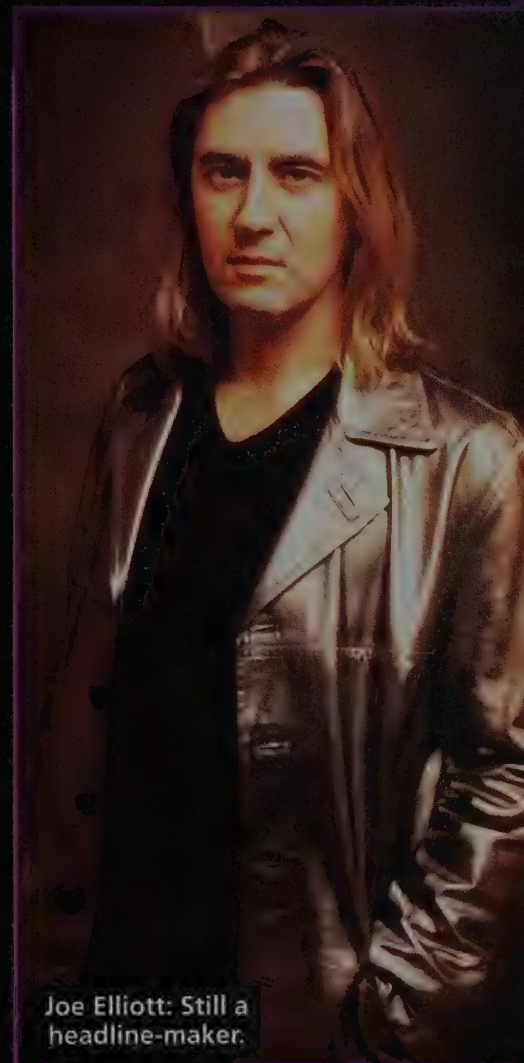
sound and we'd use that sound on *Make Love Like A Man* and *Heaven Is A Girl* and *Let's Get Rocked*. On this album, every song has got its own flavor.

HP: *Turn To Dust* has a very Middle Eastern feel to it, how did that come about?

RS: It's something that developed along the way. I don't think there was ever a set idea of "Let's do a Middle Eastern flavored song, or a Latin flavored song, or an Indian flavored or whatever." Phil had a CD of somebody playing a sitar and said, "Let's do a song with this flavor." He basically had the components of the song on the piano and the bass, and we just worked it out. Phil wrote out some string arrangements, and we got in touch with this English guy who specializes in orchestrating in an Indian way. It just evolved from there.

HP: Have these songs been easy to play live?

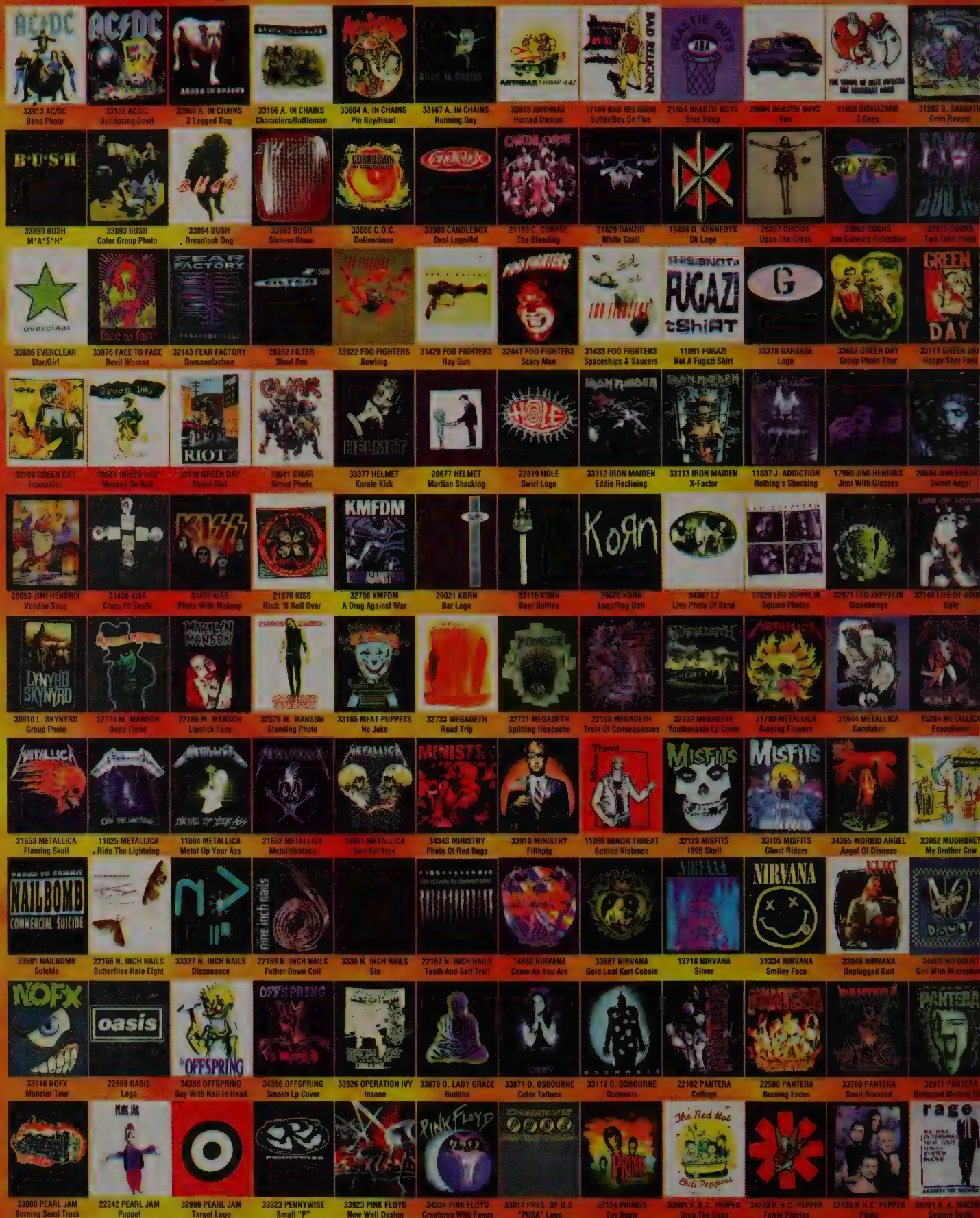
RS: It's been a lot easier to do the songs live. They're more live oriented on this album.



Joe Elliott: Still a headline-maker.

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Often it seems as if Alice In Chains are most comfortable when they are the subject of worry, concern and anguish. It's now been over nine months since the release of the group's chart-topping, self-titled album, yet somewhat amazingly, band members Layne Staley, Jerry Cantrell, Mike Inez and Sean Kinney have remained in virtual seclusion since the disc's appearance. Occasionally Cantrell has emerged to briefly promote the new disc, though the guitarist has carefully guarded his opinions on virtually everything surrounding the band—except when discussing the quality of their latest musical creations. And Inez was spotted on numerous occasions as he toured America on “temporary loan” to his former employer, Ozzy Osbourne before he was rather unceremoniously canned from that gig last spring. In addition, there have been the group's brilliant performance on *Late Show With David Letterman*, MTV, and even their three-stop road stint with Kiss. But, for the most part, a cloud of mystery and intrigue continues to hang around the members of AIC like a Seattle spring fog. Now, in the wake of their brief, tantalizing appearances with Kiss last June, as more days pass without even a hint about when—or if—the group will ever again hit the tour trail on their own, Alice In Chains unwittingly find themselves once again squarely in the center of a growing controversy.

“We plan on keeping our tour plans open,” Cantrell stated shortly after the **Alice In Chains** release last September. “We agreed to not even discuss the matter until we got a few things straightened out within the band. There really wasn't much of a reason to push the issue, at least as far as we're concerned. Yeah, we wanted to get out there. But first we wanted to see how everyone's health was, and where everyone's head was at. If things were cool, then we'd start considering some

ALICE IN CHAINS

of the options we have. If they weren't, we'd probably just sit around and wait to see what happened next.”

Sit around and wait. Sit around and wait. That seems to be the getting-old-real-fast story behind Alice In Chains during the summer and fall of 1996. Obviously, the tenuous health problems of Staley (which have already caused the band to cancel two previous tours, including a prestigious 1994 jaunt opening for Metallica) is still not strong enough for the band to consider hitting the tour trail aside from the occasional one-off gig or special opening act assignment. It's no secret to anyone even remotely familiar with rock and roll that the road is an unforgiving place for those of weak spirit—a place

Layne Staley: His health has reportedly improved in recent weeks.



TROUBLED SOULS

where temptation is everywhere and potential danger lurks behind every closed doorway. The fear of many close to the band is that the recovering Staley just wouldn't stand up to the rigors of the road for more than a few weeks. And the last thing that Alice In Chains want is for their vocalist to join the ever-growing list of rock and roll casualties.

"You know what happens to a band when they're out on the road," a band confidant explained. "You just can't police everyone all the time. It's great for the guys who are in control of their lives, but for anyone who isn't, it's just too easy to go over the top. There's nothing a guy in a successful band can't get with just a casual mention; women, drinks, drugs...you name it. Even if you assign two security guys to watch someone, bad things can happen. It's happened to too many people too many time before. I know the Chains would love to get on the road. It's tearing them up that they're not out there right now. But the last thing they want is to subject anyone to a pressure they can't handle."

Oh, what a sorry state many of today's top hard rock attractions currently find themselves in. Pearl Jam won't tour because of their on-going mess with TicketMaster.

have too many other responsibilities. But for musicians who've been around the block a few times, it can be tough. When I was out with Ozzy, I saw the pressure it put on him and on his family. It's so tough to be away from home for as long as a year at a time. You're not living in the real world, it's a fantasy land where everything is done for you, and you never really know where you are. The only responsibility you have is to make sure you make it to the stage on time. Other than that, there's often too much time to get yourself in trouble if you're not very careful."

begun to panic as the number (and quality) of arena-worthy headline acts continues to plummet. There were fewer arena-sized rock shows in 1995 than at any point during the previous 20 years, and 1996 seems destined to break that record for futility. When bands like Alice In Chains can release albums that debut at Number One in the charts, yet remain unable to support that disc with a full-scale tour, it bodes ominously for rock's future... as well as for the future of the Chains' themselves.

"Historically, hard rock bands can

**"Playing with
Kiss was
great, but
we're keeping
our own tour
plans open."**

The Stone Temple Pilots *shouldn't* tour because of the on-going legal difficulties of their vocalist, Scott Weiland. And Alice In Chains *can't* tour because of Staley's on-going dependency battles. It's enough to make any self-respecting rock fan practically burst in frustration! Never before in rock's long and often glorious history have so many chart-topping, multi-platinum bands been forced, for whatever reason, to avoid the tour trail. But according to Inez, it is the road that is at the heart of so many rock and roll stars' most dire personal problems.

"I've seen what the road does to some people," the bass beater exclaimed. "Some guys, especially people who are experiencing everything for the first time, just love it. They don't

A new and important question arises once one understands the full significance of major rock and roll acts not being able—or willing—to play live. After all, hard rock is a medium that has always based a large part of its appeal on its ability to communicate directly with its audience from the concert stage. If this interaction between band and fan is removed, leaving only the press, MTV and radio as the all-important musical "link", is the very structure of rock and roll becoming threatened? Already concert promoters across North America have

double or triple their album sales by touring," one East Coast promoter explained. "Some people may think MTV has done away with the need for touring, but it hasn't. A band can have a strong initial sale for an album, but if they're not out on the road for six months, reaching 10 to 20 thousand kids a night, that record will quickly begin to fade. I think you've seen that happen with **Alice In Chains**. Yeah, it's sold a million copies. But if the band was touring, it would sell at least three million copies. That's a heck of a big difference."

Jerry Cantrell: "We don't like being pushed into things."





Deep Purple:
"We actually had to
be dragged out of the
studio this time."

DEEP PURPLE

A NEW CHAPTER

Smoke On The Water, Space Truckin', My Woman From Tokyo, Perfect Strangers...for many followers of the hard rock form, the music of Deep Purple has formed a veritable soundtrack for their lives. This legendary British band has encountered more ups and downs than a Coney Island roller coaster during their 27 year existence, yet they've managed to battle back each and every time to both survive and prosper. Throughout their career, the band has created a series of unforgettable albums, including *In Rock*, *Made In Japan* and *Fireball*, all of which served to influence succeeding generations of rock acts as few other recordings have done. But despite all of their past accomplishment, in a number of ways 1996 is the dawning of a new era for these veteran rockers. Gone—once again—is band guitarist Ritchie Blackmore. In his stead is former Dixie Dregs axe master Steve Morse who joins the remainder of the group's classic Mark II lineup—vocalist Ian Gillan, bassist Roger Glover, keyboardist Jon Lord and drummer Ian Paice—on the Purple People's latest effort, *Purpendicular*.

"Our situation with Ritchie has always been an unpredictable one," Glover said. "He is a personality that is quite different, and at times somewhat hard to understand. As it happened, in the middle of our last tour in 1993, Ritchie just decided to leave. He had apparently had enough. We really didn't know what to do. We thought we might have to cancel the tour, which we didn't

BY WINSTON CUMMINGS

want to do for a variety of reasons. Luckily for us, someone recommended that we contact Joe Satriani to see if he'd finish the tour with us. He did, but he was committed to his own projects, so again we were left wondering what to do next. That's when Steve came into our lives. At first we thought it might be on a temporary basis, but after just a few weeks of working together, we knew that this was going to last."

"Having someone new in the band was like a honeymoon of wild sex."

After overcoming their initial differences, the freshly aligned Purple lineup set to work on creating a new album. By mid-1995, the group traveled to Orlando, Florida to kick around some ideas, many of which were to evolve into the cornerstones of *Purpendicular*. From the surprisingly Southern groove of *The Aviator*, to the funky riffs of *Ted The Mechanic*, their new disc sees these old rock and roll dogs showing off all of their new tricks. While Lord's traditional keyboard runs are still present, and Gillan's trademark yelp can be heard cutting through the instrumental mix on *A Touch Away* and *Rosa's Cantina*, this disc belongs wholeheartedly to Morse, and the band couldn't be happier about it.

"Having somebody new in the band was extremely thrilling," Gillan said. "It was like having a honeymoon period of wild, uninhibited musical sex. The four long-time members of the band have a collective consciousness that will always put the Deep Purple stamp on whatever we touch. But having Steve in the band brought a fresh, new element to the proceedings that kept everyone on their toes. We were so into it at times that we actually had to be dragged out of the studio."

Despite all of the band's up-beat posturings, however, a troubling fact is that for the first time in their history, Deep Purple no longer has a major label recording deal in America. *Purpendicular* has been released on an indie label, Prominent Records, which is actually a subsidiary of CMC International—the musical home of such former metal chart-toppers as Warrant and Slaughter. Such a situation does little to deter the enthusiasm of these legendary rockers, though. They've been to the mountain top and surveyed all that there is to survey. At this point in their lives, the members of Deep Purple seem content to merely be together, be happy and be making some of the best rock and roll music on earth.

"There's an attitude in this band that's unlike anything I've ever experienced before," Morse said. "It's a true band—there's no competition between the musicians. It's a very healthy, fun atmosphere, and I consider myself very fortunate to be part of it."

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It's certainly no secret that Chris Cornell, Kim Thayil, Ben Shepherd and Matt Cameron—collectively known as Soundgarden—rank among the most respected, honored and successful bands in contemporary music. Over the last decade, these seminal Seattle rockers have packed concert arenas around the world, sold millions of albums, and won countless industry awards. Still, when it comes to creating new music, Soundgarden is no more immune to criticism and controversy than the myriad lesser lights that currently fill the rock domain.

From the moment of its arrival in May, Soundgarden's new album, **Down On The Upside**, began generating ripples of heated discussion throughout the rock world. Those long-time group supporters who feared the band's latest offering would continue down the same pop-oriented path frequented on the group's last disc—the triple platinum **Superunknown**—have been richly rewarded by the album's harsh,

tracks as *Pretty Noose* have helped to once again define Soundgarden's role as hard rock's most continually challenging unit. Certainly much of the grittier sound evidenced throughout this album can be attributed simply to the group's desire to get back to their musical roots, but it also can be partly attributed to the group's somewhat surprising decision to produce **Upside** themselves. Recorded in Studio Litho, the Seattle-based facility owned by Pearl Jam's Stone Gossard, Soundgarden's new collection shows a band brimming with confidence, daring and intelligence.

"I think the people at the label weren't that thrilled by the idea of us producing this on our own," Cornell said. "It scared

ous. Lollapalooza outing, and they're planning a number of multi-media experiments seemingly guaranteed to further increase the band's high-profile visibility. Such an approach has already begun to yield a bumper crop of dividends, including those derived from the precedent-shattering contents of the *Pretty Noose* video, a clip that magically melds animation, music and fantasy into one of the most visually exciting packages on recent vintage. Working with visual artist Frank Kozik—who never directed a video prior to working on *Pretty Noose*—Soundgarden has set a standard against which many future animated clips will now be measured.

"It's unlike anything else we've ever done," Cornell said. "In fact, I think it's unlike anything else anyone has ever done. Working with someone like Frank was really interesting because his approach was so fresh—he didn't know the rules that he's supposed to play under. He made this video what it is. It's really interesting and really colorful.

GETTING DOWN WITH

SOUNDGARDEN

often vitriolic musical and lyrical approach. Those, however, who more recently rallied to the band's cause on the strength of their previous effort's Beatles-meets-Sabbath charms, **Down On The Upside** has come as something of a shock, presenting as it does the true, gritty reality of Soundgarden's music. Cornell and crew are well aware that their new disc runs the risk of ruining much of the musical goodwill created by **Superunknown**—but they're more than willing to take that chance.

"We are what we are musically," the vocalist said. "We never try to match what we've done previously—or top it. Once you try to do that you run the risk of competing with yourself, what's the point of that? Each album kind of exists in its own little world for us. We never set out to make an album heavier than the last one, just as we never set out to make the last one more commercial. We just go in and play what we feel. Whatever comes out is what we live with."

With **Down On The Upside** making a Number One chart debut, and the band drawing rave reviews during their "special guest" stint on the Lollapalooza tour (where Metallica headlines), few can argue with the group's decision to take their sound in a harder, heavier direction. While there may not be a cross-over radio hit along the lines of *Black Hole Sun* to be found anywhere on their new disc, such

BY RODNEY WATERS

"We never try to match what we've done previously—or top it."

them a little bit. But what they didn't realize is that for the most part we've produced all of our albums. We have a great deal of respect for the producers we've worked with, but the fact is that we've always had the final say in the songs, the arrangements and the mixes, and when you get right down to it, that's what a producer does. We also wanted to move things along at a better speed this time, and keep a lot of the spontaneity in the music. That was very important to us."

With seemingly every aspect of their career now under total control (not only are they producing themselves, but Cornell's wife, Susan Silver, also manages the band), as 1996 begins to head for home, Soundgarden have set out on a creative path few other rock and roll acts can match. They've already announced their own world-wide tour that will follow hot-on-the-heels of their victori-

It's the kind of video that's still fun to look at after you've already seen it a few times. That was very important to us. At this point in our lives, part of the challenge is to try new things, not to fall into the pattern of playing it safe. We did that on the video, and we did that on the album too."

It should be fascinating in the weeks and months to come to see how Soundgarden's bold artistic moves will be viewed by mainstream rock society. It was that often-fickle group which so embraced the band with **Superunknown**, turning that disc into one of 1994's most successful releases. But now, with the band taking a harder musical turn and a more avant-garde video stance, perhaps Soundgarden run the risk of leaving that mainstream in the Oasis-craving dust. If such is to be their fate, these guys can live with it. Though Cornell is far from secretive when admitting his fondness for selling millions of albums. He and his bandmates indeed do love success—as long as it comes on their own terms.

"I think some fans were expecting this to be a real fun, up-beat album," he said. "Well...it's not. It's a really good album, and we're proud of it. But it's not our attempt to go even more commercial. I know some fans felt the last album was a little too slick and polished at times. I don't know if I agree with that, but I can safely say that they won't feel that way about this one."

PHOTO: ROSS HALE/PHOTOFEATURES



**CHRIS
CORNELL**
HIT PARADER

BUSH

A good band comes along just about every time you have to change the oil in your car. Six months, 10,000 miles/bands, sounds about right. Bush is that 1-in-10,000 band. They have it all; they're grunge, they're rock, they're mainstream, they even use a cello. Live, they manage to recreate the complex sounds contained on their multi-platinum LP, **Sixteen Stone**. Bush is a great band... and they're only on their first album... but, disc Number Two is on the way, as Robin Goodridge and Nigel Pulsford recently told us during this exclusive interview.

Hit Parader: Is everything Zen for Bush?

Robin Goodridge: We have a karmic thing, definitely. We don't tread on anyone's toes. We let them sew their own bad seeds, if they dare. We try to keep things pretty much in balance, generally, but we fall off sometimes. You have to break eggs to make an omelette, so they say.

HP: The album **Sixteen Stone** took you around the world. What places impressed you?

RG: I like Texas because it's bigger than England. The women are taller than English girls. There's a good vibe there.

HP: Have you gotten a lot of gifts from girls on the road?

RG: I get quite a lot of stuff, weird stuff—letters, tapes, T-shirts. Gavin got the coolest thing, he got a Superman necklace. It's in the *Glycerine* video. That was probably the coolest thing I've seen get thrown onstage. Gavin clocked it and pointed to it, and one of the boys in the crew grabbed it, put it in his pocket and gave it to him later before it got sort of stomped on.

HP: When you're just kicking back on the tour bus, what videos do you watch?

RG: The **Star Wars** trilogy is always my favorite for a long bus journey. If you're going to do the nine-hour drive, put the trilogy of **Stars Wars** on—go through the whole lot. We also watch a lot of Woody Allen. Nigel and Gavin are very film oriented, they like arty movies, so very often I sit there

watching something, and don't know what it's all about; but you never know if the people who write these sort of movies know what's going on either, do you? That's why I quite like the Arnold Schwarzenegger movies. I know what's going on in those. No confusion there.

HP: Now that you're a success, has your lifestyle changed?

Nigel Pulsford: It's only when we got over to America that I got any sense of our success. When we came to New York, it

"We definitely have our karmic thing going."

just sort of hit me how much had happened in such a short time. So you just drink a little champagne and not worry so much where the money for the bills is going to come from.

HP: Does the music industry seem strange to you? By the time you build up momentum on an album it's time for the next one.

NP: I'm amazed how a record can sell the same each week. We always talk about how **Sixteen Stone** sold so many thousands of records a week for like 8 months. It was around the top 30 for ages. We thought everybody would like it and probably it would be done...suddenly it really skyrocketed. I'm rather bewildered by how the music business works the way it does. That the record has a life. Hootie and the Blowfish, they sold 12 million albums, didn't they?

HP: People no longer develop an allegiance to bands, they develop an allegiance

to songs. Does that concern you for Bush's second album?

NP: It needs to get back to the band thing. We're hoping to have a longer career than one album. We've just got to come up with something interesting and take people in a slightly different direction on the next album.

HP: Are you striving to expand Bush's sound on the next album?

NP: That's the way it should be. That's the way we are. As a fan, I like to have an intimate relationship with the music I listen to a song will bring me back to a certain point in time. That's why people often can't listen to some records, it becomes a bit too painful. You very rarely put those records on, and when you do you take them off really quickly because it's too personal.

HP: What did you grow up listening to?

NP: Punk music, I had an older brother who was well into it. He's older than me. When I was a 12-year-old kid, he was banging the Buzzcocks and the Sex Pistols and **Never Mind The Bullocks**.

HP: Is there pressure following up a big debut album?

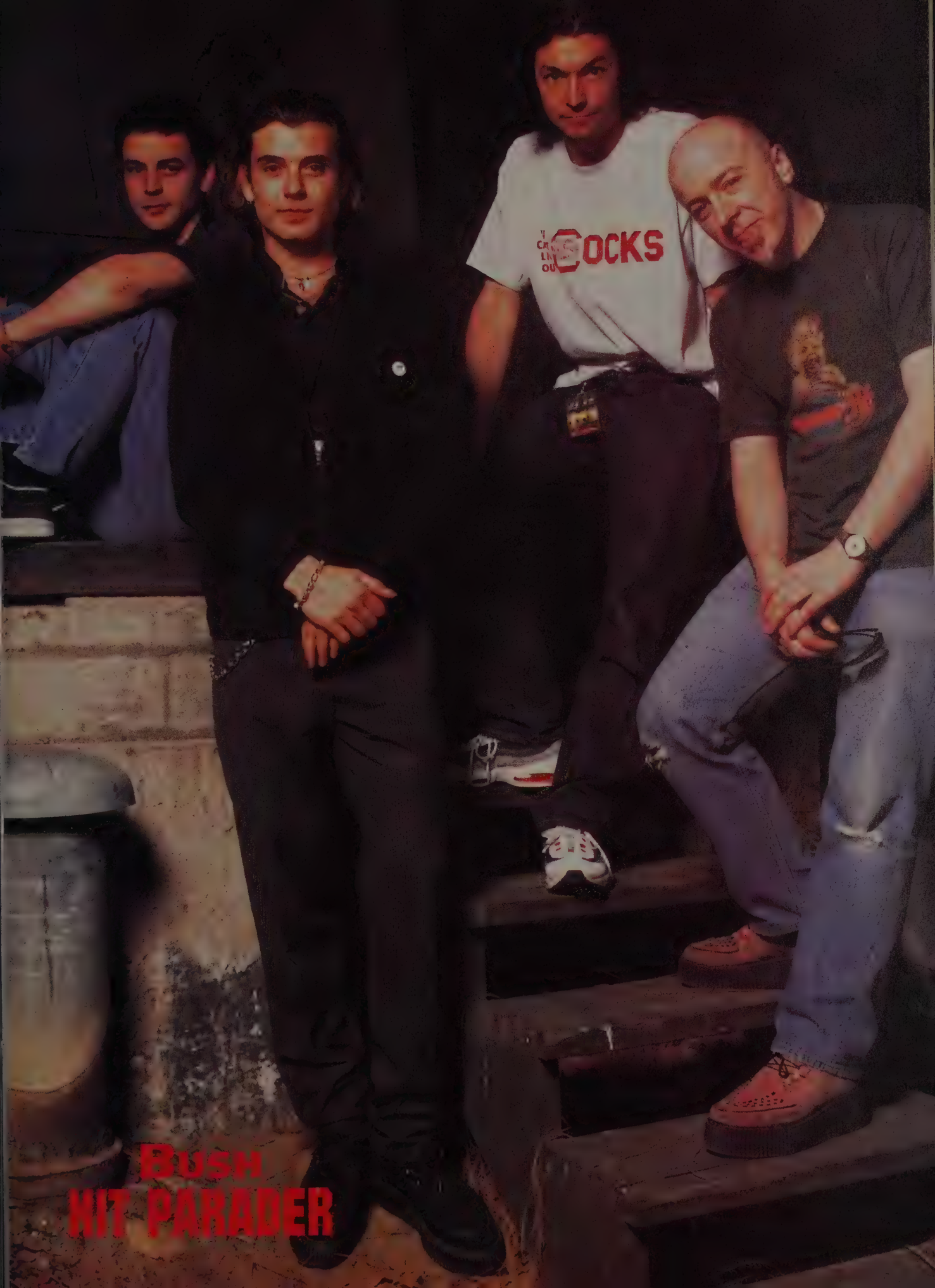
NP: There is. It's becoming a little daunting. I don't feel any pressure from the record company. Certainly that's more of the feeling that we should take our time. They're happy with us.

HP: What kind of ideas are you working on for the next record?

NP: We've got to reinvent ourselves a little bit for the next one. The original idea for the album was to strip it all down, and make it much more sparse and more dynamic. But we've still got a lot of thinking to do on the next album. It's important that we move on with what we're doing, and we're not just repeating ourselves. That's pretty important. For me, maybe that means a different guitar sound. I'll be arranging strings again for the next album, so I've been listening to lots of different stuff, just trying to get ideas. We're not into doing the same old thing. We want to keep it interesting and a bit more diverse. The main thing is to move on and be interesting. It's good when a band comes along and tries a different approach. Perhaps at first listen you say, "Oh, I don't like this one as much," and then you start to see the merit in what they're trying to do and it grows on you.

A MATTER OF TASTE

BY JODI SUMMERS



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NINE INCH NAILS

POWER BROKERS

BY GARY PALTERRO

Trent Reznor has been laying low...*really* low. Since the start of 1996, Nine Inch Nail's driving force has remained in virtual seclusion, hidden from friends, fans and bandmates, as he carefully puts together the magical musical reactants that will comprise his band's all-important next album. The ever-savvy Reznor realizes that no longer will NIN be able to sneak up on the rock masses with their strange amalgam of modern technology and raw power. With the overwhelming success of **The Downward Spiral**, the band's double-platinum 1994 release, Reznor is fully aware that he has attained superstar status within the alternative—and not-so-alternative—music community, and that the eyes of millions around the world are now squarely focused on his every move.

Reznor's response to such pressure has been predictable. This one-man-band has gone underground, keeping even his closest

confidants at arm's length during this tense creative process. In his private studio, Reznor will write all of NIN's songs, play all the instruments, design all the computer programs and sing all the vocals—while, at the same time, producing the music by himself. At some point near the disc's completion, he may—and we do emphasize the word *may*—call in members of his touring ensemble to add specific instrumental parts to certain songs, but even if he does choose to rely on a select few outside sources for inspiration, there's no doubt that their creative input will be *severely* limited. It is clearly understood by all that only one man fully comprehends the musical goals of Nine Inch Nails, and it is also understood that this band is unquestionably a dictatorship of the most totalitarian sort. Not only does Reznor control

his musical world with an iron fist, quite often he's the only citizen of that world.

"Trent in the studio is unbelievable," stated former NIN guitarist Richard Patrick, who now fronts the popular band Filter. "There really isn't room for anyone else when he's in there. That's one of the reasons I left the band. We were recording **The Downward Spiral** at the time, and Trent called me in to contribute some guitar parts. But when I got there, what I was supposed to play was so limited, and so strictly preordained that I felt a bit stifled. I understood what Trent was doing, and I appreciate his technique—it's just not right for everybody."

While Reznor's studio technique may not please all of his associates, his special musical stylings have served to please a far larger audience than this Cleveland native could ever have imagined. Even Reznor himself was quick to admit during the band's early days,

*"That others
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*"My songs aren't designed to
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when **Pretty Hate Machine** was little more than a curiosity to the more adventurous segment of rock society, that Nine Inch Nails was something of an acquired taste. He believed that mass commercial acceptance was not to be the destiny of his unit—rather, NIN was to wallow in rock's murky depths as a respected and feared counter-cultural voice for the nation's alienated youth. What Reznor never counted on, however, was the sheer number of alienated teens that were out there, a generation with an outlook on life, love and prosperity as bleak as Reznor's own.

"My songs say what I want to say," Reznor explained. "They're not designed to speak for others. That others can relate so well to what I'm saying is both very gratifying, and very terrifying."

With his somewhat warped perspectives on modern American culture to again soon be revealed on NIN's next album—a disc now scheduled for a late summer release—the rock world is abuzz with discussion concerning in which direction Reznor may take the Nail's rock machine on his next musical voyage. Though he has become the unques-

tioned King of Alternative Rock, many of NIN's strongest fans have failed to acknowledge the role that classic hard rock bands ranging from Kiss to Led Zeppelin have played in coloring Reznor's musical palette. It should be fascinating to see if Reznor chooses to venture further out into the industrial/techno stratosphere on the group's next effort—or if he chooses to once again pay homage to rock's classic bands in his own distorted, occasionally perverted way.

"It would amaze a lot of NIN's fans if they knew the love that Trent still has for a lot of what they might view as 'dinosaur' rockers," one Reznor confidant revealed. "They view him as this brilliant, cutting edge musical pioneer, and there's no question that he is. But I don't think they'd feel as comfortable knowing that he still gets off on listening to early Kiss. That's just part of the dichotomy that makes Trent so fascinating. He is the perfect man of the '90s—part computer geek, part hard rock hero."

With his new-found stature as the Patron Saint of the alternative rock empire—perhaps the single most influential and respected rock artist currently inhabiting the music scene—one might think that Reznor's new music would become even more adventurous than it's already been. But there are those who insist that NIN's upcoming album may be shocking for more than the apparent reasons—that the new disc may showcase Reznor as a more confident and controlled performer; an *artiste* rather than as an entertainer. In that light, he may choose to turn his back on those who crave his outrageous, unpredictable musical posturings and instead venture into an even more experimental, technological

domain. It's been said that it's difficult to feel anger and aggression when you're sitting comfortably atop the world, and even for the self-contained and self-motivated Reznor, fueling the passions that propelled such recent songs as *Head Like A Hole* and *March Of The Pigs* may be extremely difficult this time around. But when it comes to Trent Reznor, we've all come to expect the unexpected and revel in the unconventional.

"I don't know if Trent intentionally tries to go against the grain," our insider said. "Sometimes I think he does, then at other times I swear that he doesn't even know there's a grain to go against. It's just his personality to be one giant step ahead of everyone else. It's not something he's trying to do—it just comes naturally. That's just a small part of his genius."

PHOTO: KEVIN WESTENBERG



The joke running through rock circles a few months back was that the members of Pearl Jam were secretly sequestered somewhere up in the wilds of Montana—right alongside the “Freemen” and the Unabomber. Come to think of it, maybe that wasn’t as far fetched as it may have initially sounded, for few bands have ever laid lower for longer than the P.J. brigade. Despite countless false sightings, rumors of impending recording sessions and stories of imminent album releases, Eddie Vedder, Stone Gossard, Jeff Ament, Mike McCready and Jack Irons continue to be rock’s most prominent recluses—the band most likely to co-star in Chuck Norris’ next Missing In Action flick. It’s now been nearly three years since the emergence of the group’s most recent disc, **Vitalogy**, and depending on whom and what you choose to believe, it may still be a lot longer before we get to hear any new music from Pearl Jam.

It’s been fascinating to follow the development of the latest round of

rumors surrounding Pearl Jam. As far back as last Christmas, some supposedly well-informed folks at the group’s record label were insisting that tapes of the group’s oft-rumored and oft-delayed new album were finally in-hand. At the exact same time, sources close to the band were stating that the actual recording sessions for the new disc hadn’t even begun. So tight was the shroud of secrecy surrounding Pearl Jam that even some of their closest confidants held radically different views concerning the band’s latest working condition. If one didn’t know better, one might begin to think that the P.J. boys actually enjoyed this little game of intrigue which seemed to keep them prominently in the public eye, no matter what they did—or did not do.

“Sometimes it seems like the situation has gotten a little out of hand with things surrounding the band,” Ament stated. “Things are said about us and written about us that really have little basis in fact. You can either get pissed off about it, laugh about it, or ignore it,

most part, we just ignore it.”

So let’s do our best to separate the fact from fiction, the reality from rumor regarding the latest derring-do of Pearl Jam. What can we tell you faithful **Hit Parader** readers that we know for certain is the truth regarding rock and roll’s most mysterious band? Well, here goes. According to our source on-the-scene, in mid-March, the band regrouped in Stone Gossard’s new studio located in the outskirts of Seattle to begin work on a new round of recording sessions. Whether these are designed to totally usurp the myriad sessions the band has already completed over the last two years is not totally clear. But it does appear as if most of the band’s previous work has been scrapped in favor of these new sessions, during which a rawer, blusier, more free-flowing style has supposedly been employed. When might these sessions be completed? When will the new disc finally be ready to go? Your guess is as good as ours. But what is certain is that forces at the band’s record label have gently

PHOTO: JEFFREY MAYER

PEARL JAM

THE PLOT THICKENS

BY BRYAN HARPER

Vedder and Gossard: “We work at a pace that makes us happy.”

been trying to coerce the group into handing over some new music before 1996 draws to a close.

"It's an on-going situation," one label executive said. "I don't want to term it a battle because that sounds too confrontational. But there are people up here who think it's time to get some new Pearl Jam music out there. We'd love to do it, and from what we understand, the band wants to do it too. So none of us really understands what the problems is. We know they've been recording on-and-off over the last two years. Maybe it's time for them to get a little more serious about it."

The folks at Pearl Jam's label are certainly aware that this is one band that will never succumb to strong-arm tactics of any sort. The group has proven time and time again during their lengthy and frustrating war with TicketMaster that they are more than willing to sacrifice personal gain in order to stand up for principles they believe in. Thus, the record label certainly isn't going to exert any sort of undue pressure on the band, compelling them to complete their latest recordings prior to when P.J. feel totally satisfied with their work. The label knows they run the risk of alienating the band—and losing their cooperation in the process—unless they treat the current situation with kid gloves. Undeniably, this on-going quagmire has created a feeling of frustration and tension among those whose financial balance sheets depend on new "product" from superstar acts like Pearl Jam.

"I don't think they particularly care about our bottom line," one label insider joked. "And if I was them I wouldn't care either. Their income is dependent on album sales and concert revenues. We all know they haven't grossed much from live shows in recent

"For the most part we just ignore what everyone says about us."

them to live comfortably for the rest of their lives."

Indeed, combined sales for **Ten**, **Vs.**, and **Vitalogy** have now topped the 20 million mark, putting an estimated gross total of over \$25 million in Pearl Jam's corporate coffers. Thus, any financial pressures to record and release new material is all but nonexistent for five guys who, according to their friends, still all maintain relatively simple lifestyles. It

must be the music itself that motivates Pearl Jam to get their rock and roll act back into high gear. It must be the drive to create new and exciting blasts of artistic expression that forces them out of their self-imposed isolation and back into the mainstream of rock society. But the question remains; when might these eclectic rock warriors decide to grace us with their latest batch of musical manna? The answer seems to be that they indeed *will* have a new album out by year's end; depending of course, if new, previously unforeseen delays don't take that schedule and heave it out the window.

"We always work at a pace that makes us happy," McCready said. "The problem is that a pace like that isn't always the same for each of us. That's why some of us have been involved in outside projects during the recording and

touring delays. We like to keep busy. And our Number One priority remains Pearl Jam. It just may take a little more time for all of us to get done everything we need to get done. Once that happens, I think you'll see us making up for lost time."



Vedder does the town with his wife.

years, and that they haven't had a new album out in a long time either. But I don't get the impression that they're all gonna be living on the streets anytime soon. Their first three records generated enough income for

SILVERCHAIR

What a difference a year makes! Back in early 1995, when Silverchair's debut disc, *Frogstomp*, was released, the rock world was confronted by the surprising—if not downright shocking—sight of three cherub-faced 16-year-olds who looked like they belonged in the front row of a concert hall rather than standing on stage mesmerizing thousands. Now, in mid-1996, as the Australian power trio get set to release their eagerly anticipated second effort, both the band's look and their attitude has changed. The layer of baby fat that marked the faces of vocalist/guitarist Daniel Johns, bassist Ben Gilles and drummer Chris Joannou is gone, replaced by the lean, lanky look of true rock and roll veterans. And instead of approaching their craft as wide-eyed innocents, these guys have grabbed opportunity by the balls, creating a sophomore effort that takes the music presented on their multi-platinum debut to new and unexpected heights.

"You've got to learn fast," Johns said with a smile. "Otherwise you just stay in place. We've enjoyed where we've been and what we've done, but we want to move on. A lot of the songs on our first album were written when we were 15. Now we're 17, and that makes a big difference. We've grown up a lot. We've experienced a lot. We've seen the world. It makes a difference."

Indeed the varied experiences enjoyed by the boys in Silverchair have had a radical effect upon the musical sophistication of their new tunes. Rather than depending on the somewhat mundane lyrics that characterized such radio and MTV faves as *Israel's Son* and *Pure Massacre* (hey, the guys were only 16!), this time around Silverchair has set out to present a more mature and adventurous effort. And according to everyone who has been fortunate enough to have been invited into the group's Australian studio to hear their new material, the band has succeeded on all counts. Perhaps one of the key reasons for this subtle move away from the Nirvana-inspired angst anthems that characterized *Frogstomp* is that these boys grew sick and tired of the near-constant comparisons with a variety of "Seattle Sound" music merchants. They heard the cries of "Pearl Chair" and "Silver Garden" nearly everywhere they went on their previous world

BY JONATHAN "LORD" BYRON

tour, and they admit that it began to weigh heavily on their nerves.

"Maybe we made a mistake in the beginning last time by admitting that we loved Nirvana," Johns said. "Maybe we just should have stayed quiet or said that every idea we had was ours. Of course, that wouldn't have been totally true. I still admit that I love Nirvana, but it's time for our music to grow and see where it goes. We're all looking forward to that."

Another thing that the Silverchair boys are undoubtedly looking forward to is hitting the tour trail without the careful eye of parental watchers looking over their shoulders. The guys admit that they were kind of happy to have their mothers tag along at the beginning of their last tour—after all, they were three kids away from home

"You learn fast, otherwise you just stay in place."

for the first time. But now, a year and a half later, these aren't boys anymore—they're *men*...at least in their own minds. And these men seem intent on going on tour this time and enjoying all the perks that have been time-honored rights-of-passage for every young rock and roll musician. Of course, their moms still have other plans for them.

"Yeah, they still think we're too young to just go on the road by ourselves," Johns said. "But I think the real reason they want to go on tour with us again is that they enjoyed shopping in all those new places we played. They want to do it again. But I think they also know that we're all pretty level-headed. We don't drink and we don't smoke, and we have some very good people working with us on the road. We have a whole crew of people who we've grown to know almost as well as our family, and they

take very good care of us."

Certainly Silverchair can now well afford to have a veritable slew of "roadies" take care of them while they're on the tour trail. Even the National Basketball Association doesn't have younger millionaires than these guys! But as Daniel indicated, thankfully the members of Silverchair have managed to keep fairly level heads, and maintain their Australian-bred, down-to-earth perspectives. Now that they're old enough to drive, there may be a fancy car or two in their futures, but that's about as far as their new-found fame and fortune is going to effect the perspectives of these Chairmen. They want to maintain a steadfast focus on their music, and even the lure of freedom, fast cars and groupies galore won't deter them from their task. Well, maybe they will... occasionally.

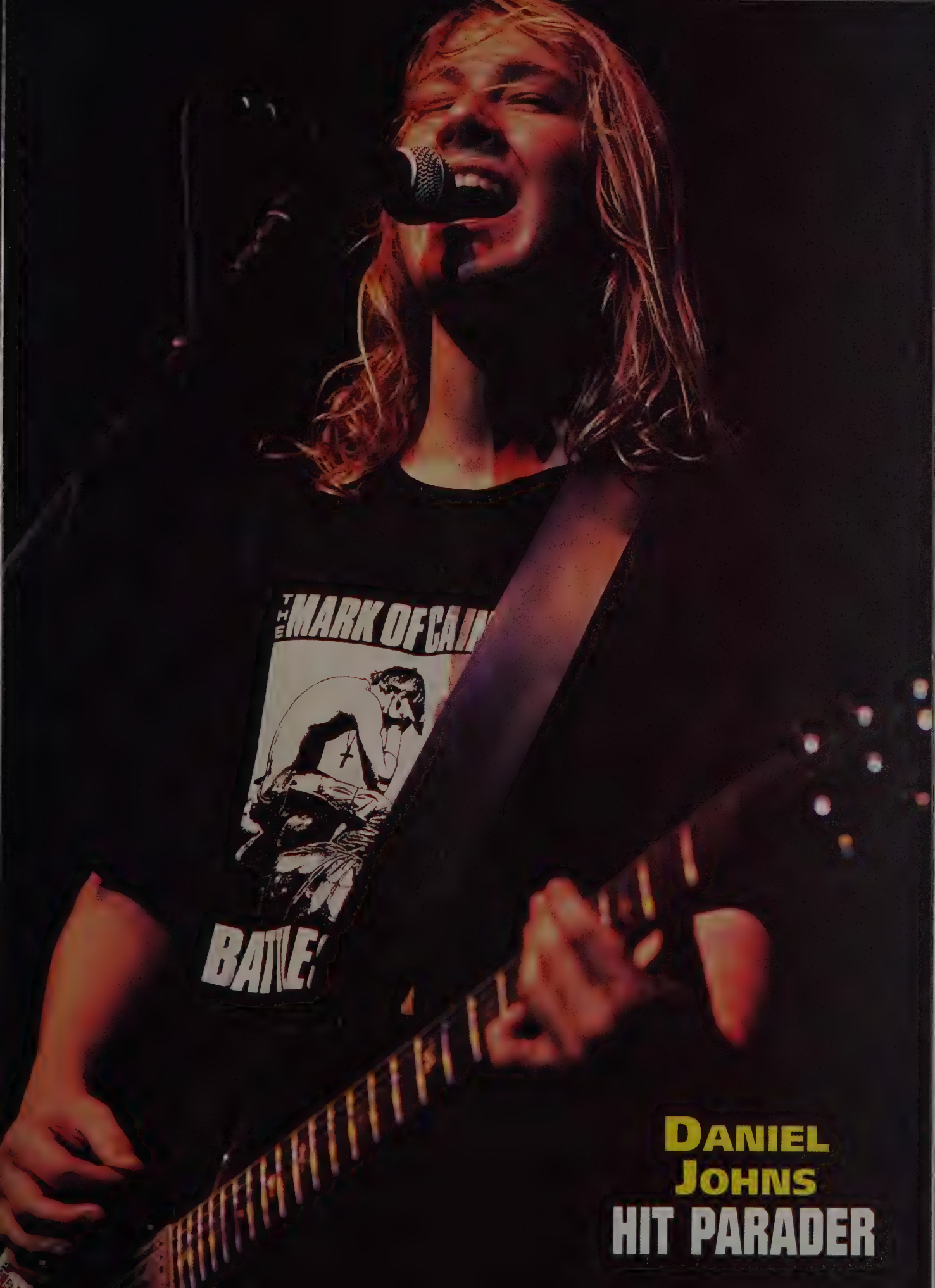
"It's funny when we hear people discuss us, or read about ourselves in the press," Johns said. "Sometimes we're made out to be these choir boys, and at other times we're made out to be devils. I imagine the reality is somewhere in the middle. We did behave ourselves last time, but we're young and we like to have fun. Last time we were content with having a fast-food hamburger and a shaving cream fight after a show. Well just have to see what will keep us occupied the next time."

Yes, the "next time" promises to be filled with all sorts of action and excitement both for the band and their fast-growing legion of supporters. It should be fascinating to see if the initial success enjoyed by Silverchair can be magnified upon the next time around, or whether the band will suffer through the customary growing pains that so many second-time-around groups seem to incur. It seems safe to say, however, that whether or not their next album sells two million copies, the three young Newcastle natives who comprise Silverchair are out to enjoy every second of the experience.

"If you can't have fun doing this, what can you have fun doing?" Johns asked. "We're a little more aware of what to expect now, and we're also more aware of what's expected from us. Everything was so new the last time. Now we want to really focus on the music, make a great album and then make sure we have a great time when we go back on tour."

PHOTO: LIZA LEEDS

WHAT'S UP, MATE!



**DANIEL
JOHNS**
HIT PARADER

Despite the initially wary words of a few misguided nay-sayers and doom-merchants, the members of Kiss never had a moment's doubt that their much-hyped reunion tour was going to be a success. They knew that millions of rabid Kiss fans around the world were waiting with baited breath to once again see the legendary Costumed Crusaders in all their blood-spurting, laser-beaming, fire-breathing glory. They were well aware that the Kiss Army had mobilized big-time, creating ticket demands that had clogged phone

KISS

BY ROB ANDREWS



TURNING BACK THE CLOCK

lines and overloaded computer systems from coast-to-coast. But even Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss couldn't have imagined what kind of heat their first road get-together in 17 years was going to generate.

The facts speak for themselves. Detroit's 40,000 available tickets sold out in just three hours. Cleveland's

18,000 tickets sold out in six minutes, with a second sold-out show being added. Four shows at New York's Madison Square Garden selling out in less than an hour. Instant sell-outs on every four-stop around-the-nation—Kansas City, Dallas, St. Louis, Chicago, Boston, Los Angeles—the list goes on and on. An amazing total of 200,000 tickets being sold in just 90 minutes when tickets first went on sale in May. It's all been enough to boggle the minds of mortal men. But the larger-than-life charac-

Kiss (l to r): Gene Simmons, Peter Criss, Ace Frehley, Paul Stanley.

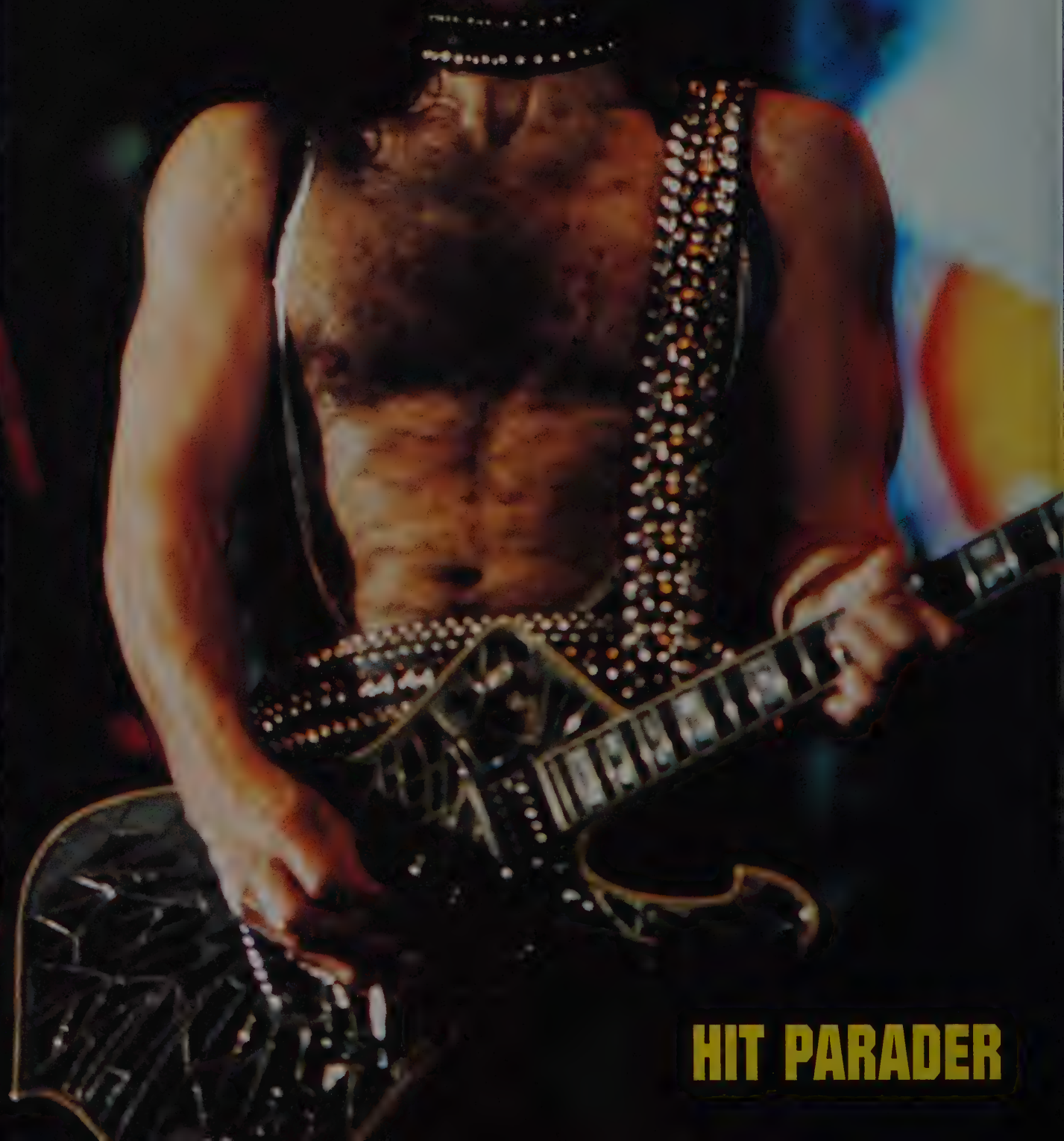
ters of Kiss continue to do their best to act as if it's all little more than just another day's work at the office.

"In our minds it was never a question of the tour succeeding or not succeeding," Stanley said. "It was a question of at what level it was going to succeed. Saying that this tour was going to work was kind of a no-brainer. But even we weren't prepared for the degree of response the tour has generated. It's

**GENE
SIMMONS**

HIT PARADER

**PAUL
STANLEY**



HIT PARADER

been really awesome. Everywhere we've gone on the road, we've been greeted by the biggest, loudest crowds we may have ever encountered, and if you understand Kiss' history, that's a big statement. Obviously we've hit upon a very responsive nerve within the rock audience. They're hungry for Kiss,

apart, Kiss reunion tour has gone off without a hitch. The previous personal problems of Frehley and Criss have long been forgotten, and as far as Kiss is concerned, the summer of 1996 may as well be the summer of 1976—the time when the Kiss monster first ruled the

themselves focused and clear. We went our separate ways for a long time, and that was for everyone's good. But now that we're back together, the chemistry is still there. I look around when I'm on stage now, and my first reaction is,



and we're here to take care of that hunger."

And take care of it they have! Putting on a two-hour, 23-song stage spectacular the likes of which no one, no where at no time has ever before seen, Kiss has managed to add another sparkling chapter to their unequalled rock and roll history book. While even many of the group's most ardent admirers had heart-felt concerns about the quartet's ability to function together (both on-stage and off) after so many years

rock universe. "It really has been great to see the way that Peter and Ace have handled themselves," Paul said. "17 years have passed since we all stood on stage together, and much has changed—for the better. There were times back then when I admit that I was unhappy with the way things were going within the band. Obviously that led to the changes Kiss underwent, and the eventual departures of Ace and Peter. But both Gene and I are very proud of the way they've handled themselves, the way they've gotten into shape and kept

Paul and Ace: "We've gotten to the point where it's second nature again."

"Hey, this is Kiss!"

Not only has the band's tour proven to be the year's most successful road venture, but their recently released **You Wanted The Best, You Got The Best!!** live disc has emerged as Kiss' most successful release in nearly a decade. The collection, which features four previously unreleased live tracks, four songs taken from their legendary **Alive** album, and four drawn from **Alive II**, has already sailed past plat-

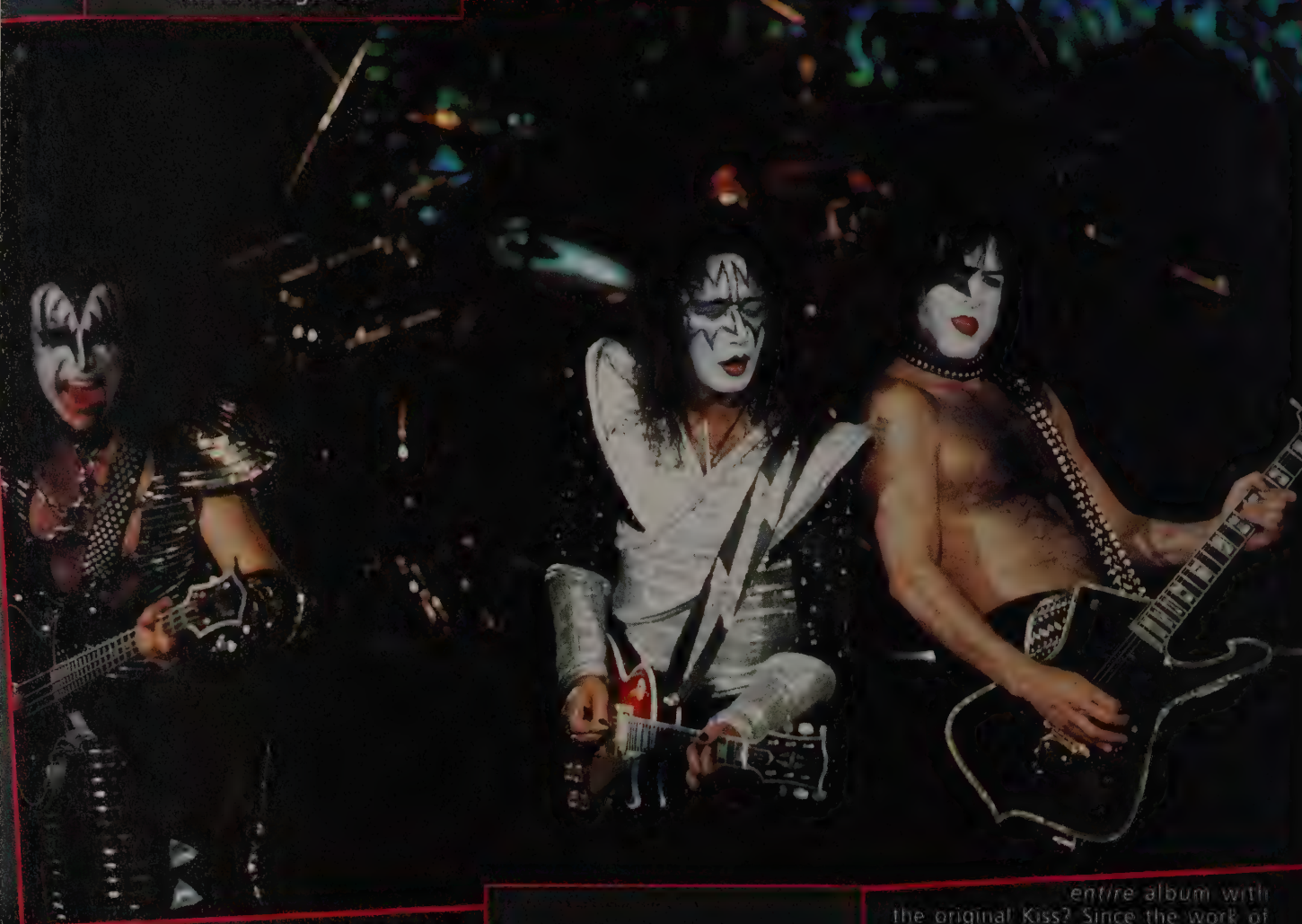
inum certification, and double platinum seems well within the group's grasp. The sales of their latest platinum effort (their 28th consecutive disc to reach either gold or platinum certification) pushed the group's total career album sales to near the 80 million mark world-wide, a mark no other hard rock group in history can match. Perhaps it is this incredible history of accomplish-

inform them that they're wrong. We did this to give the fans what they've wanted to see for so long; the original Kiss together again on stage."

So, what does all this mean for the future of Kiss? We all know that Simmons and Stanley have already completed work on the band's next studio album using recent Kissters Bruce Kulick and Eric Singer as their b a n d m a t e s.

There's still no planned release date for this new collection, but odds are it won't see the light of day until well after the Kissmania generated by the group's current road trek has died down. Is it possible that Simmons and Stanley may choose to re-record a number of new tracks utilizing the services of Criss and Frehley? Is there a chance they'll do an

Kiss on stage '96!



ment, both on stage and in the recording studio, that has made Stanley a little sensitive to charges that Kiss has undertaken their reunion tour merely for the love of money, which by the way, may put an additional total of over \$50 million in the Kiss bank account before their tour runs its course.

"I've really kind of had it with discussing that," the Star Child said. "I can't deny that the money is great, but we *did not* do this tour for money. There's no amount of money on Earth that would make me do something I really didn't want to do. It's really that simple. If people want to believe that money was our motivation, I'm not here to change their minds. Only to

***"We're back
together and
the chemistry
is there—
it's Kiss."***

entire album with the original Kiss? Since the work of Ace and Peter was often performed by studio musicians even in Kiss' mid-'70s heyday, the answer to that last query is probably a solid no. But where Kiss is concerned, who really can ever be totally sure about what these Costumed Crusaders have lurking up their sleeve. They've certainly surprised us before, and odds are they'll do it again.

"It's hard to really focus on the future at the moment because we have so much on our plates right now," Stanley said. "I just want to enjoy everything that's happening now, and then worry about what might happen when this tour is over. All I will say is that since we don't know what's going to happen next, neither does anyone else."

A full-page photograph of Ace Frehley. He is wearing his signature white face paint with black lightning bolt patterns around his eyes and on his forehead. He has long dark hair and is holding a red electric guitar with a white pickguard. He is wearing a silver, sequined vest over a dark shirt. The background is dark with some blurred lights.

**ACE
FREHLEY**

HIT PARADER


KISS

ALIVE '96





HIT PARADER



Metallica: "We recorded 25 songs at one time."

METALLICA

SHOOTING THEIR LOAD

Could anyone have been *really* surprised when Metallica's latest disc, **Load** hit the sales charts at the coveted Number One position in June? Could they have been shocked by the disc selling a near-record 680,000 copies during its first week of availability? Could they have been taken aback by the band's first recording since 1991's octuple-platinum **Metallica** passing the million-sales level within three weeks, the two million level within two months and the three million level by summer's end? The answer to all these questions would have

BY PATRICK SANDERSEN

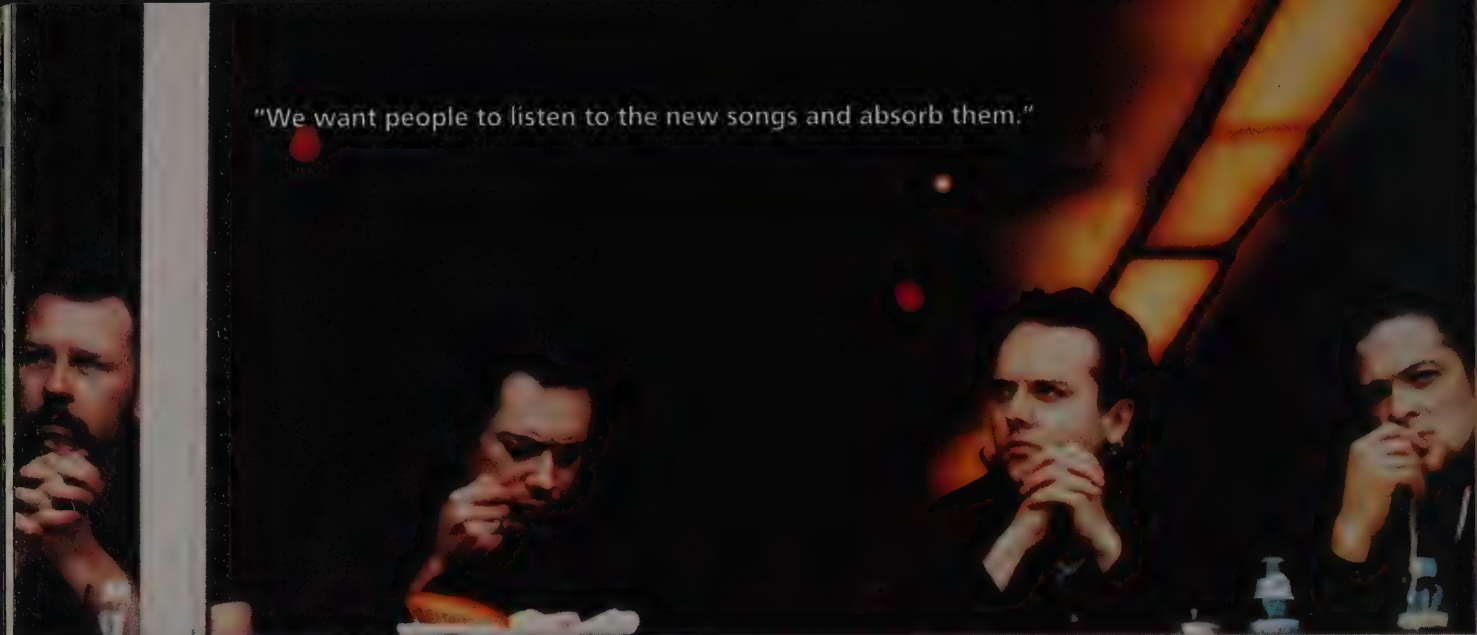
to be a definitive NO! After all, this is Metallica we're talking about—the Master Blasters, the Bash Brothers, the Kings Of The Metal Mountain. Quite simply, Lars Ulrich, James Hetfield, Jason Newsted and Kirk Hammett have picked up where they left off five years ago, proving that great rock and roll—especially Metallica's brand of great rock and roll—is truly timeless. Recently we caught up with the ever-informative Ulrich at the end of the group's historic headlining Lollapalooza outing to learn about the latest exploits of Metallica.

A full-page photograph of Jason Newsted performing on stage. He is wearing a dark t-shirt and is captured in a dynamic pose, leaning forward with his mouth open as if singing or shouting. He is holding a guitar, which is partially visible. The stage is lit with warm, golden-yellow spotlights, creating a high-contrast scene with deep shadows. The background is dark, with some out-of-focus lights visible. The overall mood is energetic and intense.

**JASON
NEWSTED**

HIT PARADER

"We want people to listen to the new songs and absorb them."



"We really don't give a crap about how anyone views us."

Hit Parader: When we last spoke, right before the release of *Load*, you said how happy you were that Lollapalooza was going to avoid the big cities. That didn't happen. Were you disappointed by the Lollapalooza tour?

Lars Ulrich: I wouldn't say we were disappointed, but we were looking forward to playing in some of the more rural areas, away from the cities and the media. But it just didn't work out. I think a lot of the small towns were scared of us! Maybe they thought we'd bring in some unsavory element. Maybe they thought we were the unsavory element. It's kind of cool that there are people out there who hate us again. The small town mentality still can't handle Metallica. They think they have to lock up their wives and daughters so we don't steal them for some sort of Satanic rituals.

HP: Aside from the venues you had to play, how was the Lollapalooza tour?

LU: It was actually pretty good. It's nice to have a lot of other musicians out there with you because it opens your eyes to all kinds of music. Sometimes

when you're on the road, all you get to do is hear your own music night after night. We made sure to check out a lot of the bands on the Lollapalooza package, and it was a lot of fun. It was also fun to see how the crowds reacted to us. Lollapalooza has had the well-earned reputation as this great alternative festival. Well, are we alternative? Maybe we are now because we're doing something very different than the other bands out there. We've gone full circle in some ways because with the changes the music scene has undergone over the last four or five years Metallica once again finds itself on the outside of what's happening. That's the way it was for us in the early days, and we kind of like it out there.

HP: But can any band that sells millions of albums and debuts at Number One truly be an "outsider"?

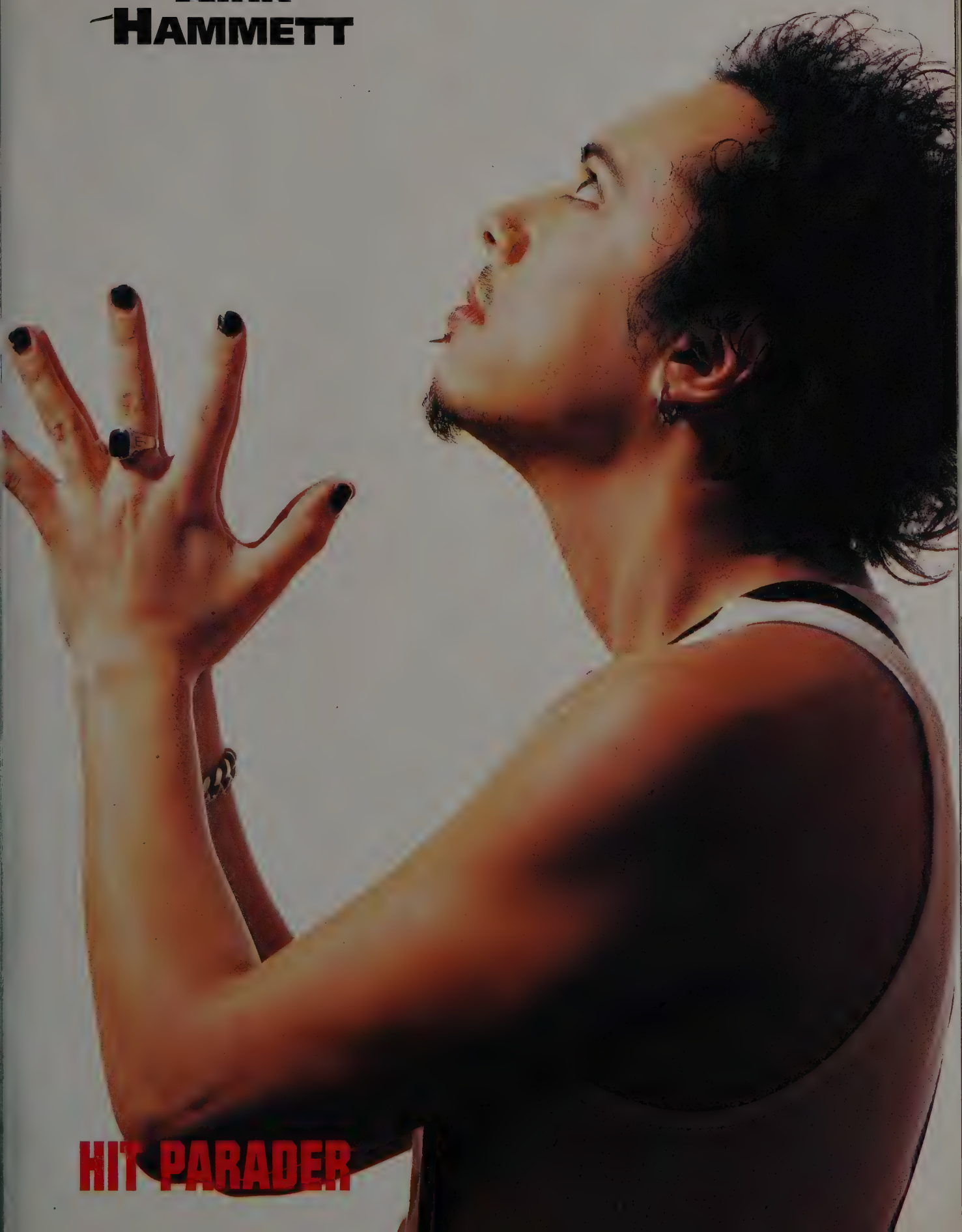
LU: I really don't give a crap about how anyone views us. If they want to think we're cool, that's fine. If they want to think we're not, that's fine too. I'm not going to try and explain Metallica anymore. For years I had to defend what we were doing. I had to explain what

heavy metal was, then I had to explain why we weren't just a heavy metal band, and now I have to explain why we're not in the mainstream. I just want people to listen to the album and enjoy it. Don't try to label it or figure us out. Believe me, we can't always figure ourselves out, so nobody else is about to do it.

HP: You managed to cram almost 80 minutes worth of music onto *Load*. Was your intention to just put on every song you're written over the last five years?

LU: (Laughing) If we did that we would have needed maybe 180 minutes! We had about 25 songs written and ready to go, and we recorded a lot of them. The plan is to have an album out now, and then instead of waiting another five years to make the next one, to put it out towards the end of 1997. That way we can just stay on the road, take care of our business and not have to worry about hearing people ask us "When's the next album coming out?" We know it's already done and ready to go. It's just a question of when to release it.

**KIRK
HAMMETT**

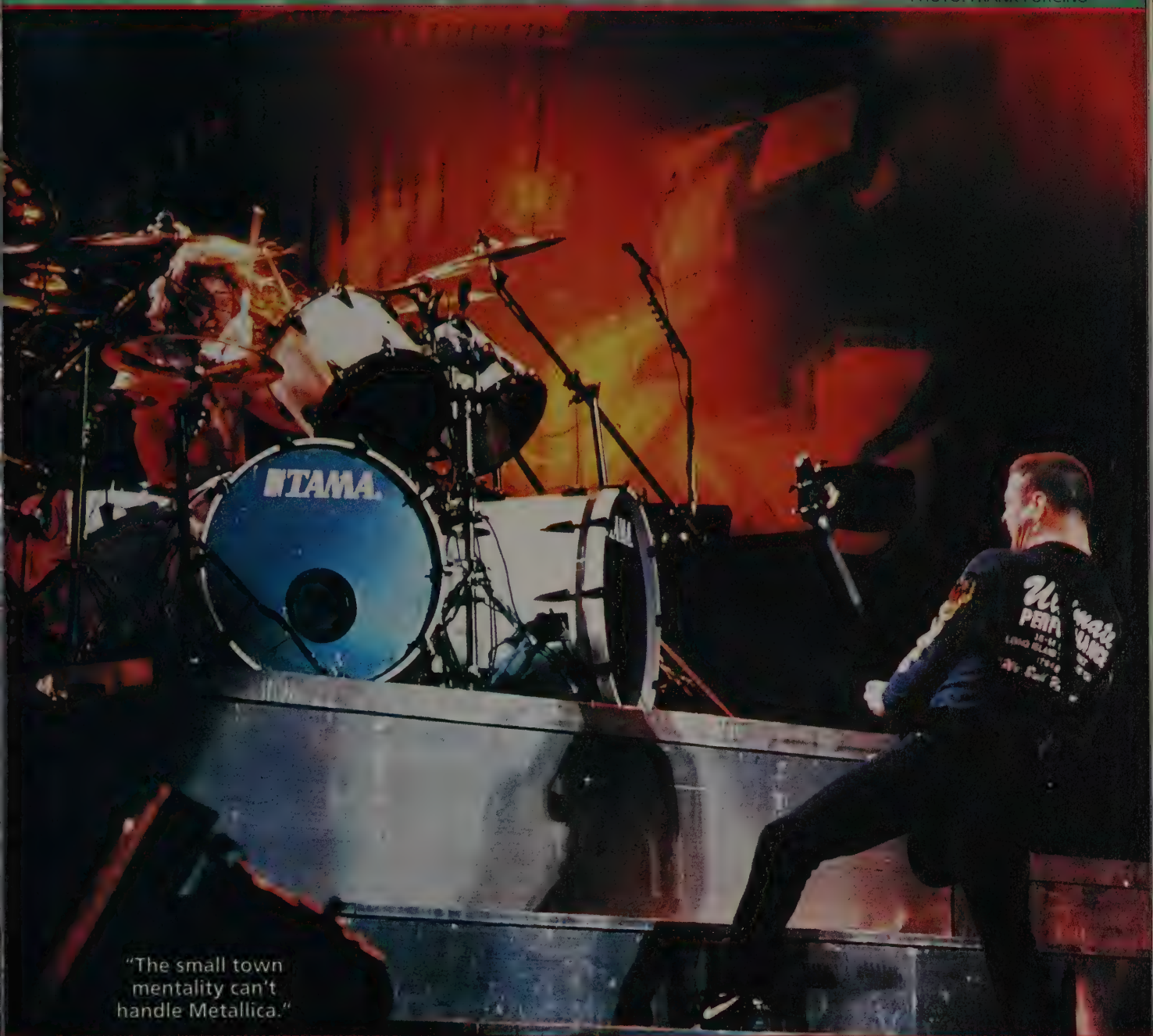


HIT PARADER



**JAMES
HETFIELD**

HIT PARADER



"The small town mentality can't handle Metallica."

HP: Did you ever consider making this a double-CD set?

LU: No. There's a lot of music on *Load*. We want people to listen to those songs and absorb them. What's the point of giving them three hours of music all at once? That's just too much of a good thing. I remember back to a time when an album was just 40 minutes of music, so in a way we've given everyone a double album's worth of music on *Load*. To do more than that would have been silly.

HP: You played a number of new songs on stage. How do they fit into the live set?

LU: Really well. I think we had some tough choices deciding which of the new songs to include, and which of the old ones to drop. We've reached a point

in our career where we could easily spend three hours on stage every night just playing the songs that everyone wants to hear. The only problem with that is that we'd all probably be dead if we tried to do that. We had to be selective, and we were. This is a great set because it gives a taste of everything that we've done throughout our career. There's early stuff, and *Metallica* stuff and *Load* stuff, so there is something for everyone.

HP: Some people have commented on the band's new image—the short hair, the different look. Do you ever wish your hair was long again?

LU: I had long hair for nearly 20 years, it was just enough. It wasn't some sort of fashion statement or an attempt for us

to be cool or fit in. We all just kind of reached the same point in our lives at the same time. It all happened gradually over the last few years. It wasn't like one day we had a hair stylist come into the studio and work on us. One day James cut his hair, a few months later Kirk changed some things. That's the way it went.

HP: Are you relieved that Metallica has apparently lost none of its clout?

LU: Not really. I never worried that somehow people would forget about us. At the same time, I don't think any of us worried about making an album that would sell as well as the last one did. We're real good at living in our own little world. We've always been very happy being oblivious.

MARILYN MANSON

BY GRAYSON T. HARDWICKE

Rock and roll has always served as a half-way house for misguided souls, a rest stop on the highway of life for those with a decidedly non-traditional bent. From Elvis to Axl, from Ozzy to Kurt, the rock form has continually provided an outlet for those possessing perpetually adolescent cravings and preposterously unconventional perspectives. But despite having over 40 years of rock and roll history to draw upon for knowledge and understanding, and despite having encountered a plethora of earlier musical characters—from Alice Cooper to King Diamond—that could make any demon of fiction pale in comparison, nobody in the contemporary music sphere seems totally prepared for the emergence of the latest Prince Of The White Trash Nation, the Poster Boy For Gen X Angst...the one-and-only Marilyn Manson.

While many earlier rock performers chose to present a stage persona steeped in almost vaudevillian panache and cabaret-style high camp, Manson elects to invoke no such mask. Even at his darkest, moodiest, bat-biting best, for example, no one ever seriously wondered if Ozzy was all there; they knew, or at least *thought* they knew that it was all just a well-rehearsed act—carefully planned depravity provided by metal's Loveable Loon to entice and enthrall a generation. And when Twisted Sister's Dee Snider stood before the nation in a woman's dress and pancake makeup, there wasn't a soul present who didn't know that this was one guy going straight home to his wife and kids in suburbia as soon as the show was over. But with Marilyn it's all so different, so bizarrely, perturbingly different. No one believes this guy's stage show is an act—and nobody wants to even venture a guess as to where Manson goes once the curtain comes down.

"I am the product of American society," he said. "The two words 'Marilyn' and 'Manson' are very powerful because American culture has chosen to make them powerful. Perhaps the music I make has made America look at itself a little bit more—and not like what it sees. This is a society that raises their children in a cruel, almost masochistic way, then criticizes them for not being more like their parents.

ALL IN THE FAMILY

That's why they look on in horror when their kids turn to people like me for guidance. It's all part of what makes this country tick. We tend to blend together the good and the evil without necessarily acknowledging either one of them. In a way, that's what stands behind Marilyn Manson—the combining of two diametrically opposed forces that together form an incredibly powerful bond."

Whether or not one even pretends to understand the multi-faceted complexities of the Marilyn Manson mystique—or whether the man behind the concept truly understands them himself—there's no denying that the

"I am the product of American society."

music created by M.M. has now firmly grabbed hold of the American psyche and simply won't let go. While many knowledgeable rock pundits would have initially scoffed at the notion that a band with such an outrageous appearance and off-center musical approach could attain platinum sales success, no one can refute the fact that this is a band that has now emerged as a true commercial phenomenon. Marilyn Manson's first disc, **Portrait Of An American Family**, sold over 500,000 copies. Its follow-up, **Smells Like Children**, sold over 1,000,000. Now there's talk that the group's latest venture the highly controversial **Antichrist Superstar**, may top the double platinum plateau. There's obviously something going on here that defies easy explanation and perhaps offers telling and troubling perspectives on the future of American society. Such a notion make Mr. Manson smile.

"I may hate the way a lot of things are in the world, but a lot of that hate and resentment is what motivates my music," he said. "I may look at what goes on in America and focus in on the negative and what some may view as the depraved aspects of life, but that's reality...at least it's *my* reality. I believe you can

appreciate just being alive a lot more when you take the time to focus on death, disease and destruction. Those negative things are what makes America great. Capitalism thrives on depravity. I don't want anyone to get the idea that I'm out to change the world. If America wasn't the way it is, I wouldn't exist."

With his myriad statements condoning the actions of mass murderers, extolling the pleasures of deviant sex and condemning the functions of the conservative media, Marilyn Manson has emerged as perhaps the most "wanted" rocker of the '90s. His legion of fans want him in any way imaginable (and some that aren't so imaginable), while more mainstream spokesmen want to string him up him by the scrotum—except that they imagine Manson might actually enjoy such an activity. During his brief tenure in the spotlight, Manson has been labelled as "immoral", "insincere" and "insane" by various media factions, all of which may well be true to one degree or another. Like classic rockers of the past, from the Rolling Stones to Motley Crue, it seems as if there's nothing that one can say about Marilyn Manson that truly does him harm. The more he is derided, chastised and ridiculed, the more his musical stock seems to rise. In many ways, it is a perfect example of the "ass-backwards" attitudes that Manson insists control the minds of the world's misguided masses.

"My ultimate pleasure would be to turn away from rock and roll at the height of my popularity," he said. "But that wouldn't be the end of it. I'd do it to become some sort of religious crusader, a big-time TV evangelist, who would use his influence and power to collect money from people and then goes out to do away with 'evil menaces' like Marilyn Manson. To me that would complete the puzzle. It would bring everything full circle. But, of course, the secret plan would be to take the money I earned that way and use it to fund countless other Marilyn Mansons all over the world. That would get me off...I think."



**MARILYN
MANSON**
HIT PARADER

OVER THE EDGE

BY VINNY CECOLINI

ALTHOUGH THEY BEGAN OVER a decade ago as an Oakland hardcore band, today it is nearly impossible to categorize Neurosis' avant-garde blend of industrial, hardcore, punk, and progressive metal. It is also unfair to refer to the music comprising the band's fifth and best release **Through Silver In Blood**, as a mere collection of songs. The album is an extreme symphony or the soundtrack for the end of the world—that needs to be listened to in its entirety.

"Yes, we are very apocalyptic," agrees bassist Dave Edwardson. "It seems like there is a lot of hopelessness in the world. And music is our way of expressing feelings that are impossible to avoid in the world we live in. Although I like to think that there is some hope left.

"From the beginning, we've always wanted to embody that spirit of 1980s hardcore," explains Edwardson. "But we wanted to continually expand the musical scope

of the emotions expressed."

Enjoying the creative process early on, the band concluded they would never force a member out because of musical differences.

"From the start we all wanted to go our own way," the bassist recalls. "We have always steered clear of trends and tried to blaze our own path."

After releasing their previous two albums (**Souls at Zero** and **Enemy of the Sun**, on the San Francisco punk label Alternative Tentacles, the band chose to ink a deal Pennsylvania's Relapse Records, a label whose roster of black metal, punk, noise, industrial and ambient dub artists compliments the band. The label also recently released **Silver Blood Transmission**, the debut by the band's side-project, Tribes of Neurot.

"We were looking for a label that would give us more of a push," explains Edwardson. "Relapse have proved themselves to be kindred spirits

to what we are doing.

"This band has become a full-time job for us and we felt we had worn-out our resources at Alternative Tentacles. We have always been concerned about who represents us and our art. We turned down a number of labels before we headed to Alternative Tentacles and we turned down many more offers before we signed to Relapse."

Over the years, the band have become renowned for their uniquely visual-intensive live performances which incorporate a bizarre array of film footage and slides. These shows have become such an important dimension of the band that along with Edwardson, guitarist/vocalist Scott Kelly, guitarist/vocals Steve Von Till, drummer Jason Roeder and keyboardist/sampler Noah Landis, visuals technician Pete Inc. is considered a full-time member.

While Edwardson admits that there are still people who do not understand where the band "is exactly coming from", he admits to being "humbled" by fans who have tattooed themselves with the band's name and logo.

"I think it means that these people see our music as an expression of their souls, which is really what the music is for us," he says.

Over the past year, Edwardson and his bandmates discovered that Neurosis was beginning to take up so much of their time that it was impossible to find flexible

Neurosis





outside work. They realized the band had become their career. Although Edwardson notes, "We are not making decisions based solely on money."

"We are still most concerned about keeping our art pure and not compromising anything for the sake of business."

After completing their current touring obligations, the band will concentrate on developing a series of multimedia projects and releasing a book of the band's thoughts, ideas and artistic concepts.

"There is a lot of creativity in this band and it manifests itself in different way," explains Edwardson.

♦♦♦♦

TWO-THIRDS OF LONG ISLAND'S Splinterface are eager to discuss their new EP, **Severed From The World**.

"Mike (Wiltshire,) the bass player is fishing," laughs drummer Andy Flav.

"If he is not playing bass, drinking, or sleeping, he is fishing," adds guitarist/vocalist Lenny Lampel.

"That is the extent of Mike's life," continues Andy. "It's a vicious cycle. He wakes up, drinks, plays his bass and then goes fishing. If he was here now talking about the EP, eventually the conversation would turn to fishing."

Prior to forming the band four years

ago, Andy and Lenny were members of the New York City hardcore act Situated Chaos, while Mike played bass for Long Island's Merge.

"I had left Situated Chaos after a few years, because I had tired of playing straight ahead Chaos. Then I joined Division Red which sounded a lot like Joy Division. When that dissolved I played on and off with a local funk band, but mostly, I just hung around." When Situated Chaos and Merge split, Lenny and Mike decided to form a band that was heavier and darker than their previous outfits. They hired a keyboardist and a drummer, both of whom did not last very long. Andy discovered they were looking for a new drummer when he "bumped into Mike on line at a video store".

"He was renting the film **Henry Portrait Of A Serial Killer**, he recalls. "We realized we had similar interests right there. Soon after, Mike and I rehearsed and we clicked. The three of us hooked up and wrote a bunch of songs. We began practicing, recorded our first demo and the next thing we knew, we did our EP."

Severed From The World was produced by Controlled Bleeding's Chris Moriarity.

"He knew exactly what he wanted to do during the recording and mixing," says Andy. "He also came up with the samples that we used for the record."

The band enjoy playing live so much that they will perform just about anywhere at anytime.

"We just played at an art gallery," says Lenny. "The place didn't have an entertainment license but we did it anyway. Towards the end of our set, something was definitely burning inside the place. But we never found out what it was."

Despite the extreme brand of music Splinterface play, Lenny hesitantly admits that he is a diehard Grateful Dead fan.

"We all have skeletons in our closets," he jokes. "You'd expect us to listen to death metal, but for the last two years, it has been mostly Grateful Dead."

"But don't hold it against us," laughs Andy.

♦♦♦♦

AFTER FOUR CRITICALLY ACCLAIMED independent albums and numerous world tours 1994's **Heartwork** became Carcass' biggest-selling album to date. Sony Music (who licensed the recording from Earache Records for North American distribution) were so impressed with the band that once their record contract with the British



metal independent was satisfied, the band were inked directly to the corporate giant. But the label wanted the band to sound more accessible and they wanted frontman Jeff Walker to sound "more like (Metallica frontman) James Hetfield".

Upon hearing the early tapes from the sessions, the A&R representative ecstatically told the band that the songs were the best they had ever written. He later complained to their manager that the music would never receive radio airplay and suggested Walker seek vocal coaching.

"For a moment, I began to think that I was being stupid for refusing to change," he admits. "But I realized that it is not what this band is all about. I didn't want to disappoint older Carcass fans by sounding like a cheesy metal band like Fight.

"Still, I thought Sony would have at least let us release one album before dropping us. Our fan-base is strong enough for the label to recoup its investment. But I guess Sony looked at **Heartwork** as being that one album."

In the end, the band negotiated to leave the label while retaining the rights to their tapes. However, during the extended down-time waiting for the situation to be resolved, Walker and guitarist Bill Steer went through what the vocalist characterizes as "a mid-life crisis".

"We asked ourselves if we still wanted to be in a band like Carcass," he confesses.

Weaned on heavy metal and one of the founders of the grindcore movement (he played on Napalm Death's legendary debut, **Scum**), Steer had recently got into blues-based hard rock and his passion for the music he was creating was quickly diminishing as was his relationship with his bandmates.

"While we never really fell out, Bill and I were no longer communicating," explains Walker. "All we ever had in common was the music. In the end, we were just pulled apart and Bill quit."

Declaring Carcass should end their days on the label where they began, Earache purchased the rights to the sessions. After re-mixing the master tapes, Earache issued 12 of the 17 tracks as the aptly-titled **Swansong** (the other five tracks will appear on a singles compilation entitled **Wake Up And Smell the Carcass** this fall).

Ironically, by adding 1970s hard rock influences to their extensive arsenal, Carcass have created a collection of catchy, inevitable anthems that is easily their most commercial effort.

While Steer recently recorded a demo of hard-edged blues rock, Walker, guitarist Carlo Ragadas and drummer Ken Owen have formed a new outfit named **Black Star**.

Still, since the new project boasts three-quarters of the final Carcass line-up, why not retain the name?

"Some bands just don't know when to call it quits," says Walker. "Bill Steer is the guitar sound in Carcass. It would be unfair to the Carcass audience and myself. The only reason to keep the name would be to sell albums. It would be like flogging a dead horse. Anyway, I think it is more noble to end it this way."

ALTHOUGH VENOM, CELTIC FROST and the entire South Florida death metal movement of the late 1980s also had an impact on its music, Bathory leader, Quorthon, is regarded as the father of Scandinavian black metal.

"Sometimes black metal musicians and fans approach me and say, 'you are my God,'" beams the lanky Swede. "Most of them are 18 years old. It is hard to believe that when I formed Bathory (at the ripe old age of 14) they were six years old.

"Black metal was very different in the early 1980s. Today, many people associate it with the groups (the notorious Norwegian Black Metal Mafia or the Inner Circle) who burn down churches and kill people because of their sexual orientation.

"When I began, it was everything from Satanism—whatever that is—to witch-

craft and the dark side of life. Many of today's black metal artists are panda bands because they wear all of this make-up. Besides, the Panda is virtually extinct."

Like most accomplished artists, Quorthon began his career by copying and mimicking his heroes. The band's self-titled debut (released in 1984) and sophomore effort, **The Return** (released in 1985) were energetic, but derivative of Slayer, Exodus and seminal black metal legends Venom. However, while Quorthon lacked the charisma of Venom frontman Cronos, he made up for it with superior talent and ability.

Continually developing and expanding their own unique sound and style, Quorthon and an ever-changing line-up added keyboards, classical guitars, orchestration, harmony backing vocals and sound effects to their repertoire.

By their fourth release, **Blood, Fire, Death**, the band had abandoned their trademark cartoonish satanic lyrics for words inspired by Quorthon's growing fascination with the Viking and barbarians.

Surprisingly, the recently released **Blood On Ice** was actually recorded in 1988, prior to **Blood, Fire, Death**. Originally not intended for public consumption, the project was born out of Bathory's reluctance in the mid-80s to just jump back into the studio and recorded yet another collection of Satan laden songs. The band had tired of being known as "that Satanic Band From Sweden".

Since Quorthon first revealed that the Viking concept album's existence during interviews a few years ago, he has been deluged by letters from fans either begging for a copy or insisting on its release. The problem was that

he failed to mention that the recording was far from finished.

Finally, he pulled the tapes out of the vault (actually a plastic bag in a basement closet at his home) and during the summer of 1995, began the tedious and time consuming task of cleaning up the music and over-dubbing everything from guitars to vocals. He admits his biggest obstacle was mimicking his vocal style of the late 80s.

As soon as he finishes promoting **Blood On Ice**, Quorthon will return to Sweden to record his second solo album. After that he will take a well deserved break for a few months before considering which direction the Bathory will take on its next album.

"I am going to have to come up with something real special for the next one," he says. "I don't want to copy anything we have done before."

Bathory



WHITE ZOMBIE

ALL MIXED UP

BY ROB ANDREWS

It's been said many times that looks can be deceiving—and Rob Zombie is the perfect case-in-point. Underneath his ragamuffin clothes and haven't-washed-it-in-a-week hair lurks both the heart of a survivor and the brain of a business tycoon. At first glance one might get the impression that this guy is little more than another rock and roll casualty-in-waiting; a person one step away from living life in the streets and raiding the neighborhood dumpster for his next meal. Little would those making such an assumption guess that over the last four years Rob and his band, White Zombie, have sold in excess of three million albums and raked in an estimated \$5 million from sales of discs, concert tickets and band merchandise.

Now, with the release of White Zombie's latest chart-topping disc, **Super Sexy Swingin' Sounds** a seven-song collection of remixes from the group's most recent album, **Astro Creep 2000**, Rob has shown yet another side of his business wizardry. Rather than running the risk of potentially boring his audience with either the traditional "live" disc, or a rehashed "greatest hits" set, Mr. Z has transformed many of the group's most familiar tracks, like *More Human Than Human*, into totally new creations. Admittedly, few other rockers would have either the balls or the brains to try such a potentially perilous venture, but for Rob Zombie it's all little more than another day at the office.

"Our music has always lent itself to a number of different interpretations," Rob said. "In the hands of different producers, the basic tracks can take on very different styles. I like that. I listen to a lot of the music that's come out over the years and I wonder how it would have sounded if a few things had been done differently. I don't want to treat our music as some sort of monolithic entity that can't be touched. It's fun to play around with it and see what happens."

Throughout **Super Sexy Swingin' Sounds**, Rob's own deft production touch has been aided by a number of well-known knob-twisters (such as P.M. Dawn), each of whom has added their own personality to their "remixed" version of a recent White Zombie gem. From the dance-inspired rhythms that now infuse *Super-Charger Heaven* to the even heavier style that now powers *Electric Head Pt. 1*, this new collection presents an interesting

and exciting new wrinkle to material that millions of Zombie fans have already grown to know and love. Rob knows that some of his most loyal supporters may be more than a bit miffed with the scandalous concept of changing the band's hallowed sounds, but he is not one to view such "heresy" as sacrilege. In fact, it all kinda' makes him laugh.

"Yeah, I get a smile out of the people who think that we shouldn't play around like this," he said. "But they don't seem to understand what this band is really all about. We don't take ourselves that seriously, and neither should they."

While many fans have run out and contentedly purchased **Super Sexy Swingin' Sounds**, others have viewed this new release

"Our music has always lent itself to a number of different interpretations."

as nothing more than a delaying tactic from White Zombie—a way of stretching out the time until the band has to seriously get to work on their next "real" album by another six months. Rob Zombie has heard this talk, and he scoffs at the notion that his band needs extra time to prepare themselves prior to beginning work on their next disc. He states that just 18 months have now passed since the release of **Astro Creep**, and even if the band had not released their latest mini-disc, there would be no scheduled album from White Zombie before 1997. Even the forces at their group's record label state that they don't want to flood the market with White Zombie albums—even if Rob himself wouldn't particularly mind doing just that.

"A lot of bands these days seem to take three or even four years between releases," a Geffen records spokesperson said. "White Zombie, thankfully, isn't one of those bands. I think that they're fully capable of working on an every-other-year schedule with new albums, which is a very healthy release schedule. We don't view this new remix collection as truly a new effort—it's more of a follow-up to **Astro Creep**. We'll be ready for a new White Zombie album next year, and we expect it to even be

more successful than the band's previous two records have been."

Until the band is ready to reenter the recording studio in early 1997, Rob and bandmates Sean Yseault, J Younger and Jon Tempesta seem quite content with touring the world and introducing an ever-widening audience to White Zombie's somewhat bizarre musical perspectives. With the band having broken through to mainstream success in America, thanks in no-small-part to the constant attention provided them by MTV's miscreant duo of Beavis & Butthead, this hard rocking quartet have set their sights on new horizons to conquer, and begin conquering them they have. Already the band has performed sold-out shows throughout Europe and the Orient, with more shows to occur world-wide right through the end of the year.

At the same time, however, the band is also spending any free time they have on the writing of new material for their all-important next disc. Rob Zombie is very aware that despite the wide-spread perception of success that currently surrounds the band, **Astro Creep** failed to attain the double platinum success of **La Sexorcisto**, and by the very nature of "diminishing" sales, the group knows the pressure will be on them the next time around. For a group that many have called "an acquired taste" and "a cultural aberration," long-term success may be a risky proposition. But after nearly a decade of struggle prior to attaining their present level of acclaim, Rob and his troops aren't about to surrender even one inch of their hard-won turf without an epic struggle.

"We know what it takes to get here," he said. "We're not one of those bands that formed on a Monday, made their album on a Tuesday and were stars by Friday. We had to work for years to get anywhere. We like the fact that we finally have an audience, that there are people all over the world who know who we are and what we do. Yeah, I hear people say that we're releasing too much music—including this new mini-album. But as far as I'm concerned it's all just talk. The people in the band are the only ones who know what we've gone through over the years. And they're the only ones who really know what we're willing to do in order to keep whatever success we've attained."



ROB ZOMBIE
HIT PARADER

Some rock fans may remember Eric Dover as the kinetic drummer of Jellyfish. Others probably recall him as the dynamic vocalist for Slash's Snakepit. Now it appears as if even more fans are going to find out about this gypsy-blooded rocker through his latest role as the guitarist/vocalist for an unusual little band called Imperial Drag. Yup, this Dover dude has certainly kept himself busy in recent years, bouncing around from project to project hoping to hit upon that one magical, musical marriage that could set his soul on fire. But Dover's wander lust has apparently

it," he added. "I like to look at life through the eyes of a surrealist, where the line between reality and fantasy are a little blurred. I write for me, and because of that the meanings of many of the lyrics are probably going to be lost on a lot of people. In fact, I have no clue what people are going to think of these songs. But when you're writing you can't worry about that. You only start to think about it after the album has come out."

In truth, the music created by Imperial Drag is a quirky, often perplexing, but always entertaining blend of '70s pop, '80s metal and '90s alternative, all

of their way to find the riff, the word, the lyric that just might knock the unwary listener on his proverbial ass. It's not that things are overly planned or, heaven forbid, *contrived*—it's just that this band seems to derive some dark, special pleasure in first looking convention square in the face, and then promptly spitting in its eye.

"We just like taking certain things that people may find vaguely familiar and really twisting them around," Dover said. "That's part of the fun for us, but it's just what we tend to do naturally. I've never found it entertaining to try and fit into

Imperial Drag: "We like taking things that are vaguely familiar and twisting them around."



IMPERIAL DRAG

BREAKIN' THE RULES

begun to run out of steam, and this time around the dark-haired frontman hopes that he's finally found a more-or-less permanent home for his abundant talents. Forming a musical partnership with keyboardist/vocalist Roger Manning, bassist Joseph Karnes and drummer Eric Skodis has allowed Dover to finally settle down and begin creating what he terms as "the music I feel in my somewhat perverted soul."

"When I start writing lyrics, I like to take something in real life and pervert

BY ANDY SECHER

glossed over with the uniquely quixotic lyrical forays composed by the Dover/Manning writing consortium. From the sexual ambiguity of *Boy Or A Girl* to the ragingly addictive rhythms that propel *Zodiac Zone*, **Imperial Drag** is an album that boldly states that this is one band not afraid to break down some artistic barriers and explore some pretty risky musical terrain. At times it even seems as if these boys purposely go out

any preordained musical category, and neither has Roger. We kind of enjoy taking all the influences we've ever had, throwing them together with a bunch of totally unrelated things, and seeing what comes out. Roger and I tend to balance each other out really well. I have a tendency to mess up, and he seems to welcome that. It makes for some really interesting music."

While Imperial Drag dates to only 1994, the band's roots actually stretch back to 1990 when Dover was first asked

to join Jellyfish, a band already featuring the off-center talents of Manning. While that group's two major label releases never broke through to enjoy mass commercial success, their heavily-produced, often unusual sound won the band a loyal core of cult followers. But the pressures of success proved to be too much for Jellyfish and the band members decided to go their separate ways in 1993. Though they were no longer working together on a day-to-day basis, however, Dover and Manning managed to stay in touch, even when the former was invited to sing on Slash's escape-from-Guns-N'-Roses project, Snakepit. Dover admits that while he enjoyed working with Slash, when the opportunity came to rejoin forces with Manning in Imperial Drag he couldn't turn his back on the chance.

"I really got off on my time with Slash, and it was a great opportunity for me," he said. "Not only did that allow me to reach a new audience and perform in front of a lot of people, it also was my chance to step out as a vocalist and let people hear what I could do. I liked playing that music, but it was basically Slash's music— now it's time for me to play *my* music. I think that a lot of the things that I experienced with Snakepit gave me the confidence to go ahead with Imperial Drag. My interest and focus is definitely with this band now, but if Slash was to call up in the future and want to do another Snakepit project, I'm pretty sure I'd find the time."

Once Dover and Manning had rejoined forces in late 1994, the pieces for Imperial Drag quickly began to fall into place. In less than two months, the pair had written over a dozen songs, and had added Karnes and Skodis to complete their musical roster. The newly-formed unit proceeded to cut a 15-song demo tape which they promptly shopped around to any label that might be interested in hearing the band's hard-pop-with-a-twist approach. After the normal cat-and-mouse games of label/band pursuit, the group finally signed a lucrative major label deal and went directly into the recording studio to lay down the tracks for their debut disc with producer Brad Jones (whose most recent claim to fame was Jill Sobule's highly-regarded first album.) After laboring on such songs as *Playboy After Dark* and *The Man In The Moon*, the band emerged happy, exhausted and anxious to know how the world would react to their musical labor of love.

"Yeah, you do wonder how people will react to this music," Dover said. "I really don't have any idea. But it's interesting stuff. A song like *The Man In The Moon* tells how more than 25 years

**"When I write lyrics,
I like to take
something in real
life and pervert it."**

after we put men on the moon the space program is like a washed-up celebrity. People still find it interesting, but it's just not doing anything. I think we've done a good job at presenting ideas and styles that really are a little different. The best part of this band, though, is that we don't really have to work at being different... we just are."



Eric Dover: "This is the music I feel in my perverted soul."

Of all the tales of rock and roll success that have recently graced the hallowed pages of **Hit Parader**, few can match the story of D Generation for sheer irony, agony and ultimate vindication. How else could one describe the happenings that have surrounded this New York-based proto-punk outfit — a band that was summarily dropped by their record label just as their self-titled debut disc was turning into one of 1994's surprise hits? Why, we can hear you all asking, would any label be dumb enough to drop a burgeoning band with a quasi-hit single like *No Way Out*—especially when most labels would sell their souls for a property half as hot as D Gen turned out to be? Well, the fact is that Jesse

Malin, Danny Sage, Howie Pyro, Richard Bacchus and Michael Wildwood found themselves caught up in a classic record biz game of give-and-take, and while they initially emerged as big losers, they quickly turned their fortunes around, ending up as big winners, a fact further reinforced by the release of their second disc, **No Lunch**.

"It was an unbelievable situation," Malin said. "Here we were with everything going our way. We were signed to EMI Records, with our first album just out and a single that was beginning to get a lot of airplay. But at the same time, behind the scenes, the label was going through some major changes at the upper-echelon levels, and the new guys who came in hated everyone

that the old regime had signed. They just wanted to clean house. They didn't care if a band had a new album—or even a hit single. If you were a young band that the previous administration had signed, they hated you. It was really as simple as that."

Less than two weeks after the D Gen boys found themselves thrown out of EMI's corporate towers, they discovered representatives from the even-more-powerful Columbia Records knockin' on their door. The folks at Columbia had loved the band's debut disc, and believed that *No Way Out* was one of the year's best songs. Without hesitation, they signed the band to a big-buck deal and then sat back to see what Malin and his troops could come up with

D Generation: They recently played Madison Square Garden with Kiss.



D GENERATION

IT'S ONLY ROCK & ROLL

BY MERKLE

the second time around. It took the band nearly two years to write and record their latest batch of tunes, but as shown on such hip-shakin', brain-quakin' rockers as *Scorch*, *Capital Offender*, and a re-recorded version of *No Way Out*, these guys have unquestionably taken the second chance that has been so conveniently provided them and made the most of it.

"We never really had the time to get down about what happened to us," Malin explained. "Right about the time that we got dropped, some major magazine features came out on us that really helped us out. That press helped keep us going during a rough period. Then Columbia stepped in, and their enthusiasm really got us going again. They convinced us that we were on the right track and that we should just keep doin' what what had been doin'. So we stayed on the road and started writing new songs. It was like good fortune began shining down on us."

One of the best rays of good fortune that shone down upon the D Gen gang was when legendary rocker Ric Ocasek, the brain and brawn that led the Cars to the

"We never really had the time to get down about what happened to us."

top of the charts in the early '80s, agreed to produce **No Lunch**. With Ocasek lending a strong guiding hand, and the band showing an increased level of maturity throughout their sophomore effort, D Generation has managed the difficult task of reintroducing themselves as a pop/punk band with a something important to say, and a very special way of saying it. In sharp contrast to such one-trick-pony West Coast punkers as Green Day and the Offspring, D Gen isn't shy about revealing their pop and pure rock and roll roots, and by doing so they've emerged with one of the year's most infectious and continually entertaining musical packages.

"I think this album is kind of different than the first one in some ways, and kind of similar in some others," Malin said. "There's a basic style of writing that we do that's in evidence on both of 'em. But the experiences we've had over the last two years, and the fact that a lot of time on the road makes you better musicians, has added more depth and feeling to these songs. And, on top of that, I think there are a lot more people who are aware of us this time. They may not have known anything about us when our first album came out, but because of what happened to us, we became kind of well known. A lot of people sympathized with what happened to us...and they like a happy ending."

Jesse Malin: "Good fortune began shining down on us."

What should be most interesting to see in the weeks and months ahead is how D Generation responds to the fact that they no longer have their "underdog" label to fall back upon. It's certainly no secret that rock fans can be a fickle lot, and the same folks who embrace a band when they're struggling for survival have been known to quickly turn their backs on that same group when they believe the act has "sold out" to some soulless corporate rock machine. With Columbia giving **No Lunch** a major push, and a wide variety of big-time headliners asking D Gen to join their summer and fall tour packages, this quintet has emerged from their myriad difficulties to find themselves one of the hottest properties around. Malin wants to assure all the band's loyal fans, however, that all the media focus that has recently been heaped upon his band

will do little to alter D Generation's punk perspectives and one-step-from-the gutter attitudes.

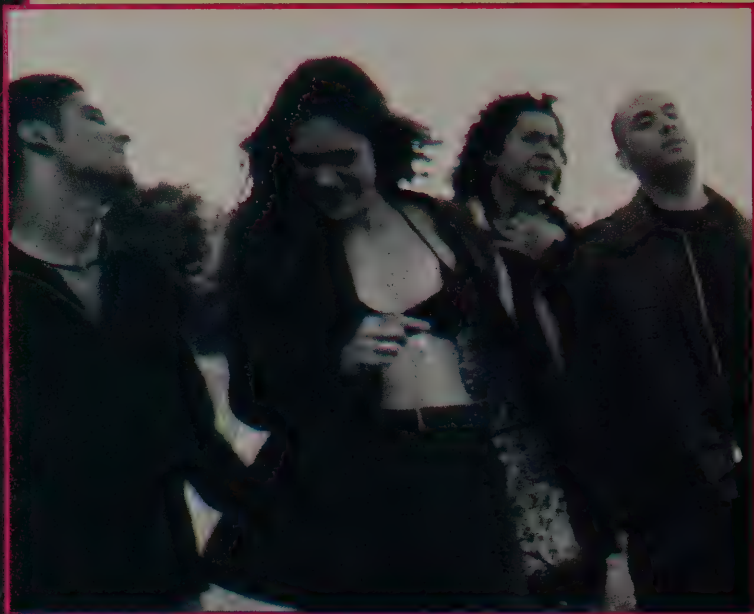
"We are what we are, that's the simplest way of saying it," he said. "I've heard from some of our fans who are worried that we're gonna lose our edge now that we have a label really behind us. I don't care if this album sells ten record or ten million, we're going to stay the same people makin' the same kind of music that got us here in the first place. A lot of people don't like us the way we are now, so maybe they'd want us to change. But we like who we are. We have a bit of an attitude, and that comes across on the album and on stage. It's partly due to just being from New York, and partly due to the kind of music we like to play. It all comes together to make D Generation the bunch of wise-ass rockers that we are."

PHOTO: FRANK WHITE

SHOOTING STARS

BETH HART BAND

Beth Hart doesn't just sing a song— she attacks it with the passion of a lion on the prowl. Listening to her sing on the Beth Hart Band's debut disc, *Immortal*, instantly recalls images of earlier, familiar rock voices...Joplin...Plant...even Jagger. But rather than mimicking her influences, Hart uses those voices as a launching point for her own lyrical excursions. Aided by bandmates Jimmy Houry (guitar), Tal Herzberg (bass) and Sergio Gonzalez (drums), Hart's music runs the gamut from acoustic purr to metallic roar, with plenty of interesting stops along the way. On such tracks as *Run* and *God Bless You*, Hart leaves an indelible impression on all who hear her sing.



"My voice is just an extension of the passion I feel in the songs," Hart said. "I don't like to write about love between a boy and a girl as much as I like to write about love as far as life goes. Sure, there's a lot of pain, but there's also a lot of beauty in the world and a lot of beauty in people. That's what inspires me to make music."

The Beth Hart Band came together in L.A. in 1994, playing the standard round of area clubs including the Roxy, and the Troubadour— often being forced to endure the "pay to play" mentality of club owners. In sharp contrast to the pop poseurs and the metallic monsters that still dominated that scene, Hart's music came across like a breath of fresh air. Its raw, unbridled passion and roots-rock attitude caught the ear of a number of major label executives, who vied with one another to sign the group. By early '95 the deal was done and the band set to work on *Immortal*, a disc that does its best to capture the unbridled passion that is the Beth Hart Band's calling card.

"We had some great people working with us on this album," Hart said. "We weren't sure if we'd get the same feel in the studio that we get on stage. But I think we did come close. There's a lot of energy there— it kinda' reaches out and grabs you."

RUST

Rust are one of those bands that like to keep you guessing. No matter how many times you listen to their debut album *Bar Chord Ritual*, new questions about lyrical interpretations seem to arise. And no matter how long you study the decidedly unusual first video for that aforementioned disc's first single, *Not Today* (which features the band in a messy auto crash), you can't quite figure out what the message is supposed to be. But that's just the way that band leader, vocalist, songwriter John Brinton likes it. He wants to keep the group's fast-growing legion of fans wondering what the heck is going on in the world of Rust.

"We like to do things that are a little irregular," Brinton said. "Just look at the album's cover— it's a prosthetic hand on a guitar neck. There may be a meaning there...maybe not. It's up to whoever chooses to interpret it. Same thing with the video. Maybe it's our way of commenting on all the fancy bands in fancy cars that appear on MTV. Maybe it isn't. I'm fascinated by images of corrosion and decay, that's where the name Rust comes from."

Brinton's off-center perspectives can be heard throughout *Bar Chord Ritual* where such songs as *Perhaps* and *Sister Charlene Francis* are filled with bizarre lyrical imagery and quirky musical charms. Drawing on such '80s influences as Joy Division, Rust has begun to cut a wide swath through the alternative rock underground. With their music already drawing comparisons to the likes of Nine Inch Nails, Brinton admits that the lure of big-time success is beginning to get to him.

"Much of our music questions the experiences of being in a rock and roll group," he said. "But if you are going to choose such a profession you naturally crave for people to listen to you. Now that some people are listening to us, I find it very gratifying."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

Candlebox was very popular on MTV a few years ago, but they now seem to be among the bands the video channel has left behind; a factor which could certainly effect the way you look at other artist's videos. We asked band vocalist Kevin Martin and guitarist Peter Klett to check out the latest clips, and we got some mighty interesting responses.

Walking Contradiction, Green Day

Peter: I think I've seen this one. I like it. I like the car crashes.

Kevin: The song is alright, the video is okay. It has a C.H.I.P.S. quality to it. I keep expecting Eric Estrada to pop out any minute. I think they spent too much money on it. It's a good video for the song.

Peter: Well, it's definitely entertaining to watch. They used to look like punk kids and now they look like movie stars.

Kevin: I almost wish somebody got run over in it.

Peter: I think we could go to the next one.

Tonight Tonight, Smashing Pumpkins

Peter: This bores the crap out of me.

Kevin: Is this a new one? Didn't they do one for this song already?

Peter: You're thinking of *Disarm*. This must have cost a fortune. It's a pretty cool video but the song is boring.

Kevin: Is that Uncle Fester? I like this. The Pumpkins are such actors. They are so into doing their videos.

Peter: It's cool. It's definitely something to watch. I wouldn't sit through it more than a couple of times. It's not a video I would make. It's much too long.

Kevin: It's cool, it's creative as hell, that's for sure. It's going to win every MTV award.

Again, Alice In Chains

Peter: This is heavy metal right here.

Kevin: No, this is alternative. It's the 'man in the box' type thing. I like the song. They are rocking, lots of leather. There's a part in this video I like where Mike Unez laughs 'cause he just kicked the glass and thinks it's funny. I wanna know how they got the cage from moving 'cause they are all jumping around.

Peter: The words on the board is kinda like Pearl Jam's *Jeremy* video. I like the song, I think the video is cool, if you're a fan of the band, you get to actually see them so that's good. I'm surprised. It looks so heavy metal. I guess they are a metal band.

Kevin: Alice rocks.

Counting Blue Cars, Dishwalla

Peter: Oh, I like this.

Kevin: I don't like this.

Peter: Yeah, you do.

Kevin: The video is too pretty. The way it's shot is so pretty. It's a good song, but I don't like the video, nothing really amazing happens in it.

Peter: I like this. In fact I like the whole album. It's an okay video for a first try.

Kevin: I just don't get the concept of the video. He's talking about the kids, and God, and blue cars and stuff none of that thought



Candlebox: "Smashing Pumpkins bore the crap out of us."

process is incorporated in the video. And I like videos that do that. It's a cute boy video. It will sell with chicks. That's what these record labels do. They suck.

I Just Want You, Ozzy Osbourne

Kevin: (Screaming) Oh no! No!

Peter: What is this?

Kevin: Ozzy needs to give it up!

Peter: Oh, I have to see this. He looks like the Sabbath days. Killer!

Kevin: Yeah, until he does the butt rock crap.

Peter: Dude, he started it all, you've got to respect him.

Kevin: You can't respect him when he does this cheesy metal crap.

Peter: He's the father of metal.

Kevin: You mean satanic. Ozzy's possessed.

Peter: The song is just another Ozzy song. It's Ozzy, you can't say anything bad about him.

Kevin: I haven't liked Ozzy since...Actually I like *Mamma I'm Coming Home* a lot. He

used to be really cool psychedelic metal and now it's just butt rock. It is a cool video though.

Stupid Girl, Garbage

Kevin: Every video (director) Sam Bayer does is the same. This video is just like the new Metallica video, which is just like *Zombie* (by the Cranberries), which is just like *Bullet With Butterfly Wings* (by the Smashing Pumpkins), which is like every video this guy has done. It's a good song.

Peter: I like this chick, man. She's hot.

Kevin: See, 'stupid girl' is written on the glass. Same as all his other videos. He did our video for *You* and was a real a**hole about it. He had this crap concept which didn't come together the way he said it would and he was just mean all day long. Screamed and yelled at everyone.

Peter: Well, I'll watch it to watch her every time. I like the whole album. I was waiting for it long before it came out. I like the song, I like the music, but I do like to watch her.

Until It Sleeps, Metallica

Kevin: The new Metallica. Sam Bayer did this one too.

Peter: Oh, cool, I haven't seen this yet. Is that Lars with make-up on? This is not traditional Metallica music. It sounds like Depeche Mode or something.

Kevin: *Enter Sandman* was such a great video. I don't know, they are moving into a direction they want to move in and that's cool, but I don't like the video. I laughed the first time I saw it.

Peter: Well, it's different. I don't know what to say. I think it's okay. They are trying to be too artsy. Metallica is straight-forward heavy metal. They are trying too hard here.

Spiderwebs, No Doubt

Kevin: These guys are cool, a great live band. The video is cool, but not as good as their first one.

Peter: I like this record, the video is too artsy, I don't care one way or another. I like the song, I like the band. Videos don't really turn me on. I like videos which show the band backstage or in the studio being themselves. This is all acting. Videos in general are dumb.

Kevin: The only reason I watch MTV these days is to see what crap they are playing, and to see if they are playing our videos, which they are not. The band is awesome though. One of the best live bands I've seen this tour.

Work It Out, Def Leppard

Peter: Oh no! Their image seems like they are trying to be Bon Jovi.

Kevin: Yeah, this is pretty bad.

Peter: It's like vanilla rock. It has no edge to it at all. I could see this being on an elevator.

Kevin: The coolest thing about this band was Steve Clarke and now he's gone. Give it up.

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INDIE REVIEWS

CATHEDRAL, *THE CARNIVAL BIZARRE*

Some of Cathedral's long-time fans expressed concern in the early '90s when their heroes wandered away from the Sabbath-inspired riff-mongering that marked their mid-'80s discs in favor of a more sedate, rhythmic style. But on their latest effort, **The Carnival Bizarre**, Lee Dorian and his mob have returned to the heavy-handed style that first won them fame—if not fortune. This is classic Heavy Metal (capitol letters intended) with plodding, cumbersome riffs and powerful, scream-until-it-hurts vocals. No, it may not be for everybody, but if you've ever enjoyed tough-as-nails hard rock—played with a markedly Gothic feel—then you could do worse than pick up this, or for that matter *any*, Cathedral disc.

Rating:****

GROTUS, *MASS*

Grotus is one of those post-industrial bands that seem determined to virtually eliminate the line that separates man from machine. On their debut disc, **Mass**, this four-man synth/guitar machine has con-

such varied acts as They Might Be Giants and John Cale, You And What Army has a solid musical pedigree, and on such tunes as *Scar*, *Home* and *Better Living Through Chemistry*, they manage the difficult task of melding their diverse backgrounds, approaches and styles into a virtually seamless blend of pure pop pleasure.

Rating:****

TUFF, *DECADE OF DISRESPECT*

Back in the late '80s, Tuff was always viewed as the next L.A. pretty-boy band to make it. Following in the wake of Poison and Warrant, Tuff looked like a sure thing, with the pouty good looks of singer Stevie Rachele seemingly destined for pinup poster infamy. Somehow, despite one solid major label shot, things never quite worked out for Tuff. They were just a band one step behind where they needed to be at all times. But now, a decade after their formation, the band is calling it quits with the release of a self-styled "greatest hits" package, **Decade Of Disrespect**. If you didn't get into Tuff the first time around, don't bother here, but if you ever



structed a style that is part Nine Inch Nails and part Tangerine Dream—a harsh, often brutal, yet strangely beautiful amalgam of sounds that are simultaneously warming and chilling. On such songs (if one dares to call these creations "songs") as *Ebola Reston*, *White Trash Blues* and *That's Entertainment*, vocalist, tech master Lars Fox and his men go where few bands have dared go before, and while their stark, gripping style may not be for everyone, this is certainly music for a new age.

Rating:***

YOU AND WHAT ARMY, *KINDA WANNA*

They've got a cool name and a cool sound—You And What Army are a New York-based hard pop band that isn't scared to lay their hearts, or their heads, on the line. Their songs infuse elements of ska, country, punk and pop with pure rock passion—a formula that seems destined to carry this four-man musical army a long, long way in the months ahead. With members that have performed with

Cathedral: A classic metal band.

enjoyed these boys' heavy pop stylings, maybe you'll give 'em a break and pick this one up. We know they'd appreciate it.

Rating: **

BETH HART BAND, *IMMORTAL*

We're cheating a bit to place **Immortal**, the debut album by the Beth Hart Band, in our "indie" column. While they are signed to small 143 Records, 143 happens to be part of Lava Records, which just-so-happens to be part of Atlantic Records—quite possibly the biggest major of 'em all. But with all that in mind, let it be said that the Beth Hart Band deserves any mention they can get. This is raw, whiskey-soaked, bluesy rock and roll, with Hart's ballsy voice at times bringing up reminiscences of the late Janis Joplin. Check out *Run* or *God Bless You* for a solid taste of Hart's vocal mastery.

Rating:****

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**

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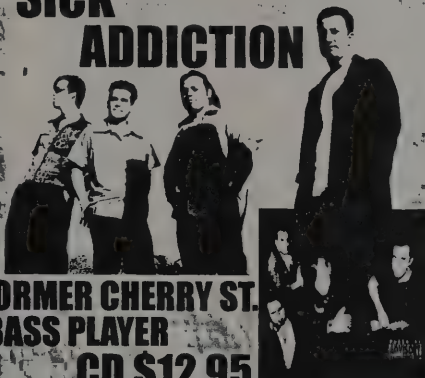
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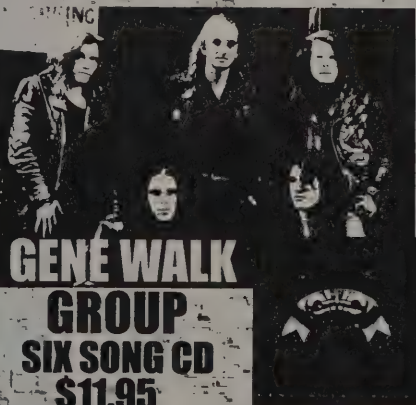
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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Yes amigos, another long, hot summer has begun to draw to a close. Schools around the nation have reopened for the fall semester, and football season is getting ready to kick into high gear. What does this have to do with rock and roll? Why, absolutely nothing, of course, except that with the arrival of fall, a new batch of highly tasty discs are bound to head our way as the record biz begins to gear up for the all-important Holiday Season. Needless to say, we here at *Hit Or Miss* are primed and ready to fill you in on the best new releases of the fall season...and warn you about the worst ones as well. Don't bother to thank us, we're just doin' our job.

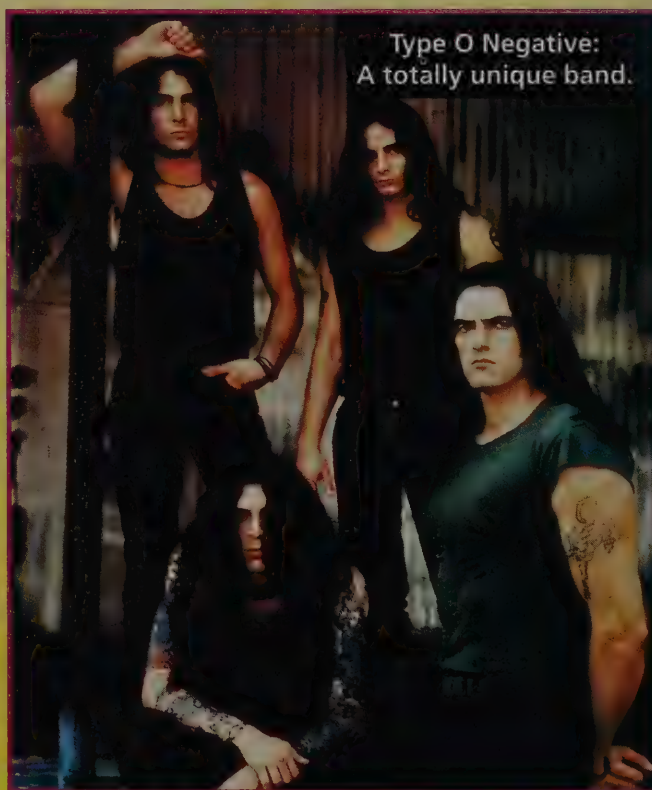
SPONGE, WAX ECSTATIC

Few bands enjoyed the surprise success of *Sponge* upon the release of their debut album in 1994. Little heralded and given slim chance of surviving rock and roll's rough and tumble process of elimination, *Sponge* not only managed to survive but prosper! Now, with the release of their second album, **Wax Ecstatic**, singer Vinnie Dombrowski and the boys aren't about to sneak up on anyone, but with new songs like *My Purity*, *I Am Anastasia* and *Silence Is The Drug*, they won't need to. This disc surpasses their critically praised (and commercially potent) debut in every pertinent category. Featuring strident guitar work, thought-provoking lyrics and Vinnie's unique vocal growl, with **Wax Ecstatic**, *Sponge* has gone a long way towards solidifying their fast-growing reputation.

HIT

KISS, YOU WANTED THE BEST, YOU GOT THE BEST!!

When Kiss began their "reunion" tour in June, everyone knew it was only a matter of time before these ultimate rock and roll



Type O Negative:
A totally unique band.

businessmen cashed in on the opportunity by milking their legendary **Alive** catalog one more time. So when **You Wanted The Best, You Got The Best** made its appearance in July—featuring a smattering of hits from both **Alive** and **Alive II**, as well as a few never-before heard nuggets drawn "from the Kiss vaults"—few Kiss fans could have been surprised. The fact that the disc has been the best-selling Kiss disc in six

years, and that radio play for such tracks as *Rock And Roll All Nite* and *Beth* has been virtually non-stop, only adds another chapter to the amazing—though occasionally too predictable—Kiss legacy.

HIT

MR. BIG, HEY MAN

There's so much to like about Mr. Big. They're four of the best musicians on earth, and they write songs that are so instantly appealing, so easily digestible that one often craves for more the moment their discs finish spinning. Alas, Mr. Big's formula for success, which worked so well on their string of late-'80s hits, just doesn't seem to hold up in the '90s. As proven on their latest effort, **Hey Man**, their nice-guy style and mini-shredder instrumental approach is as out-of-sync with the times as bouffant hair and bell bottoms. Still, if you like somewhat heavy pop rock (and, admit it, we all kind'a secretly crave the stuff) such tunes as *Trapped In Toyland* and *The Chain* do deliver the goods. It's just that this stuff all sounds like we've heard it before...and one way or another, we have.

MISS

TYPE O NEGATIVE, OCTOBER RUST

Type O Negative certainly rank as one of the most unique bands in the hard rock realm. With a sound that's eerie, dark and penetrating, these Brooklyn natives deftly manage to avoid the trap into which so many dark, metallic pretenders seem to fall. This time around, on their latest disc **October Rust**, Pete Steele and the boys have created what may well go down as their magnum opus, an unforgivingly moody, powerful collection of songs that stretch the imagination of all who dare listen. Steele's uniquely howled lyrics and slightly-Satanic lyrical stance provide each and every song on this collection with a netherworldly charm that you'll be hard pressed to find anywhere else.

HIT

MARILYN MANSON, ANTICHRIST SUPERSTAR

There's really little reason to critically dissect a Marilyn Manson disc. Either you "get" the band's off-center approach, or you don't. Either the band's look, sound and attitude wants to make you puke, or it doesn't. Either their anti-everything stance rings your bell, or it horrifies you. There really is no middle ground with Marilyn and his boys. They want to be the band you love to hate, and on **Antichrist Superstar**, they succeed on all counts.

HIT



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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

79) YOU DON'T LOOK SO TOUGH

87)BIKER 92)MY MY

THE STORY BEHIND THE SONG

For the Atlanta-based Big Hate, their name was originally meant to be a joke. But with one listen to their hard-edged riffs and crunching melodies, it certainly attests that this is one band to be taken very seriously. Comprised of brothers, lead vocalist Brian and bassist Adam Stanger, along with guitarist Rusty Cobb and drummer Stephen Planas the quartet has been compared to the likes of Alice In Chains and Stone Temple Pilots.

The popular single *You Don't Look So Tough*

from their impressive self-titled CD has already gained access to mainstream and alternative rock radio formats. Much like their rising fame, the single, Brian Stanger says "came together really fast. We recorded it before we ever played it live." Though the lead vocalist/songwriter isn't so forthcoming about what inspired the lyrics, he adds: "I'm not gonna tell you. All I can say is it's supposed to be really paranoid and creepy. But we play it too fast for anyone to figure that out."

Jason Ross of Seven Mary Three also shies away from getting too intellectual about the meaning behind some of his band's recent songs. It appears a basic theme present in the group's music borders on human relationships with a tinge of guilt thrown in for extra measure. *My My* is from, their current **American Standard** CD. "Our songs are about forgiveness," explains Ross. "See, many of our families have gone through divorce, and fidelity is a big issue for us. Can a man and a woman really stay together these days?" College studies were also a major factor in the making of the CD. "I was an English major and got half the credits for my degree doing creative writing," Ross sums up. "I even got college credit for writing the album! Some people connect on the very outside level of the song, and some people connect at its heart—whatever, at least they've connected with it."

Our last song, *Biker* is by the hardcore aggressive rock trio, Sardonica. It's a tribute to the friend of band members' Sal Bee (vocals), Ken Fisher (lead guitar), and Al X (drums), who died recently. "He was a fellow biker who lost his life on two wheels," offers Sal Bee. "It's an anthem for any biker who knows where he's been and where he wants to go." No doubt, Sardonica is going places and fast. They're a major buzz in the New York club music scene and have toured with the likes of Life of Agony, Cro-mags, the Ramones, Biohazard and others to name a few. They just completed a sold-out European tour with the Misfits. Sardonica's CD is titled **Grins Again**.



YOU DON'T LOOK SO TOUGH

(Recorded by Big Hate)

BRIAN STANGER

It's no long, it's no long,
It's no longer you
I haven't seen you in years

You play dumb
You play dead
I play ask what I said
If you know what's good for you
You play dumb
You play dead
I play ask where I've been
I haven't seen him in years

That ashtray is keeping me away
Yeah, it's keeping me away
Starin' at the ashtray
It's keepin' me away
It's keepin' me away

You play dumb
You play dead
I play ask what I said
If you know what's good for you
You play dumb
You play dead
Pin your needle in the red

You don't look so tough
You don't look so tough
You don't look so tough
So tough so tough yeah

It's no long
It's no long
It's no longer you
I haven't seen you in years

It's no longer
It is no longer you
I haven't seen you in years

You play dumb
You play dead
I ask you what you said
If you know what's good for you
You play dumb
You play dead
I ask where I've been
I haven't seen him in years

You don't look so tough
You don't look so tough
You don't look so tough
You don't look so tough
So tough, so tough
So yeah, you don't look so tough
So tough, so tough, so tough, so tough,
Yeah

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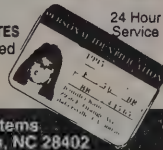
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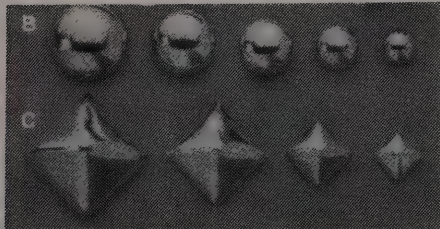
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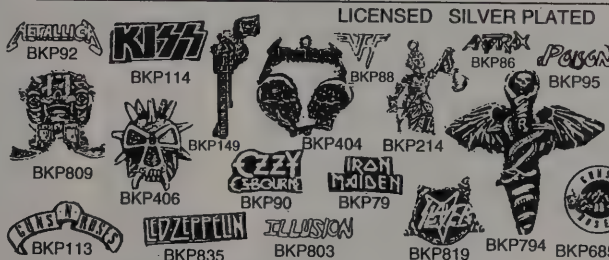
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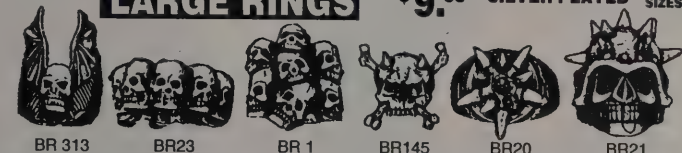
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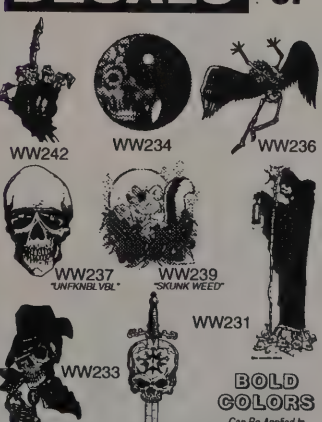
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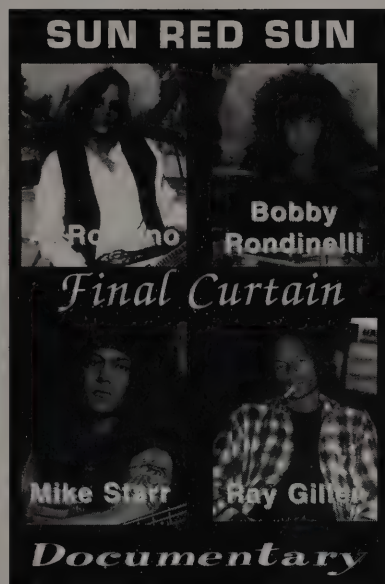
A close-up, high-contrast photograph of Ozzy Osbourne. He has long, dark, curly hair and is looking directly at the camera with a serious expression. He is holding a chainsaw with both hands, the blade pointing upwards. The lighting is dramatic, with strong highlights on his face and hair, and deep shadows elsewhere. The background is dark and indistinct.

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YOU DON'T LOOK SO TOUGH

(Recorded by Big Hate)

BRIAN STANGER

It's no long, it's no long,
It's no longer you
I haven't seen you in years

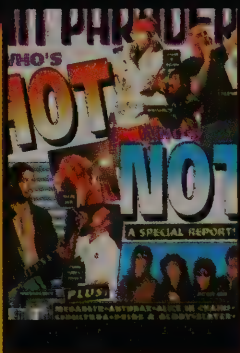
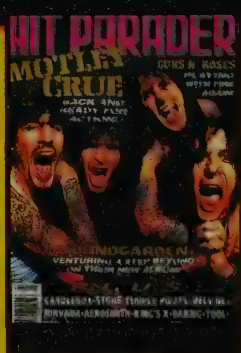
You play dumb
You play dead
I play ask what I said
If you know what's good for
you
You play dumb
You play dead
I play ask where I've been
I haven't seen him in years

That ashtray is keeping me
away
Yeah, it's keeping me away
Starin' at the ashtray
It's keepin' me away
It's keepin' me away

You play dumb
You play dead
I play ask what I said
If you know what's good for
you
You play dumb
You play dead



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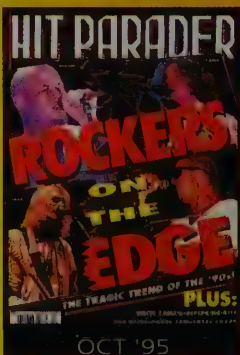
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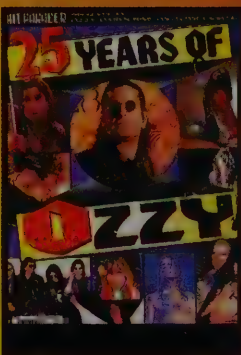
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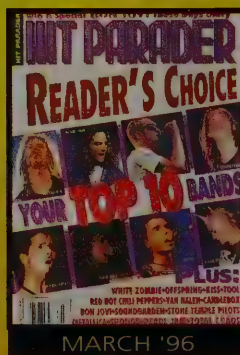
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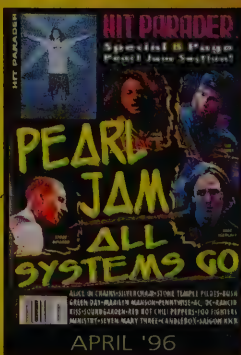
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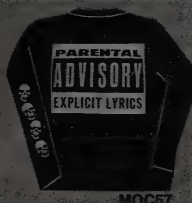
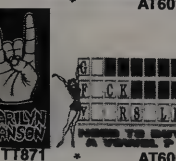
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[illegible]

Back in 1976, the Sex Pistols set out on a course of destruction unparalleled in the history of rock and roll. Their targets were anyone and anything that stood in their way. Vocalist Johnny Rotten, guitarist Steve Jones, bassist Glenn Matlock and drummer Paul Cook were the ultimate rock and roll bad boys, four foul-mouthed, unwashed, vitriolic British brats who helped first establish the word "punk" in the world's musical vocabulary. They were antisocial, they were arrogant, and they were angry; a band of minimally talented players who managed to convey such pure hostility through their guitar-driven anthems that the mere mention of their name still brings a

take place), is for the money—something the Pistols missed out on for the most part their first time around. All Rotten and his men need do for inspiration is look around to see such acts as Green Day and the Offspring parlaying many of their 20-year-old concepts into mega-million dollar paydays. It's enough to make any self-respecting punk turn green with envy. So what if the Pistols said that hell would freeze over before they ever again stood on stage together? And so what if Rotten once proclaimed that the whole Pistols act was nothing but "a sham"? Let's all remember these are the Sex Pistols we're talkin' about, a band that made their storied reputation by saying the most

SEX PISTOLS



CHASING 'THE FILTHY LUCRE

bemused smile to the faces of those intimately familiar with the inner workings of the rock machine. Quite simply, from the moment they first blasted their way into the public's consciousness, the Sex Pistols hit the rock world like a sucker punch to the groin—they were a band that unwittingly came to symbolize an era, a sound and a lifestyle. Now, almost unbelievably, 20 years later, the Pistols are out to do it all over again!

"Why shouldn't we be together again?" Rotten smirked. "We hear these bands of today lamely *trying* to capture some of what we had, and they all fail miserably. It's all second-hand, watered-down garbage. Why shouldn't we allow everyone to hear the real thing?"

They may be a little older, a little fatter and a little wiser—but apparently housed within their rock and roll souls still lurks the spark of societal outrage that first catapulted the Sex Pistols to the top of everyone's "most wanted" list back in the mid-'70s. Some may speculate that the *real* reason for the group's reformation (after years of denying that such a reunion would ever

BY WINSTON CUMMINGS

outrageous, unprintable and offending things they could think up—often just to see everyone's reaction. It's good to know that some things never change.

"You don't think we can blow any of those stinking young bands off the stage?" Rotten inquired. "Then you don't know your head from your arse. It makes me want to puke hearing some of the things that people consider punk music these days."

Despite their hallowed reputation, and all their musical brava-do, there are those who will say that the Pistols were *always* nothing more than a misguided media fabrication. Those cynics will state that the band was just a blue-collar, British version of the Monkees—the carefully constructed dream of London-based impresario Malcolm McLaren, the self-proclaimed "genius" who decided to take advantage of the disenfranchised kids he saw walking through his trendy clothes shops by creating a band that could reflect their look, sound and attitude. In the Sex Pistols he created a group that could do just that—and



The Sex Pistols: "Why shouldn't we be together again?"

a whole lot more. From the moment their only true album, the legendary **Never Mind The Bullocks Here's The Sex Pistols**, was released in 1977, this was a band with one express purpose—to offend as many people as possible. They dissed their record labels, trashed other bands, paid back-handed compliments to Nazis and directly offended the Queen—and kids around the world ate it up.

"The Sex Pistols were a true phenomenon," a noted British journalist notes. "They came along at the exact time needed to turn over what had been a very staid apple cart. The music scene around the world had become very corporate and very safe. In the Pistols what you had was the antithesis of 'safe'. These boys wanted to be dangerous, and whether their attitude was genuine or merely part of Malcolm's plan is still anyone's guess. But they managed to do what many would have previously viewed impossible, and the rock world will be forever grateful to them for that reason."

Through such songs as *Anarchy In The U.K.*, *God Save The Queen* and *Holidays In The Sun* (which reappears on the group's new disc, **Filthy Lucre Live**) the Sex Pistols not only gave voice to a new generation of disenfranchised youth, but they also managed to reach the top of the charts while doing it. While the British rock magazines wouldn't even print the title of *God Save The Queen* in their weekly top-sellers list, that didn't stop the English punk brigade from turning the song into the Pistols first—and only—Number One hit. Go figure! But despite all of their apparent success, as one might expect things were never very happy within the band. Matlock left the group soon after **Bullocks** was released, to be replaced by the notorious—and

now deceased—Sid Vicious. And the band's lone American '70s tour outing proved to be an unmitigated disaster. After avoiding major Northeastern markets where the band possibly would have been embraced, and appearing in outwardly hostile markets in the south and west, the tour finally ended (along with the band) in California with Rotten asking the rowdy, sold-out crowd "have you ever felt cheated?"

"I wasn't referring to them, or to our show," Rotten explained. "I was talking about us. We were the ones who had been cheated. It had all gone wrong."

Now, almost 20 years after they last stood on stage together, the original Sex Pistols have returned to the road to give a new generation of rock fans a taste of what "real" punk rock is all about. After playing a series of critically acclaimed, sold-out shows in London

in May, the band set out with all the tact of a storming Panzer division to conquer Europe in June—and conquer it they did. But their headline-grabbing Continental tour (during which the band predictably ripped into everyone from Princess Di to President Clinton) only whetted the appetite of the American rock masses for the Pistols' first State-side road onslaught since their ill-fated "final" tour in 1977. It should be fascinating to see how both the group's long-time supporters, as well as a new generation of fans weaned on the power pop stylings of Green Day, will react to the time-worn, yet still-acrid spew of the Sex Pistols. It promises to be a most fascinating experience for all involved.

"Come out and see us—if you dare," Rotten said with his best sneer. "Maybe the world has grown up enough to finally accept us...but I hope not."

"You don't think we can blow any of those stinking young bands off the stage? Then you don't know your head from your arse."



Jerry Garcia Memorial Magazine And Poster

Jerry Garcia— The icon of the '60s generation.

When the leader of the Grateful Dead passed away in August, the rock world mourned as it had rarely mourned before. What was it about this bearded, graying, guitar virtuoso that so stirred the hearts of millions around the world?

In this special magazine tribute to Jerry Garcia, we explore the myths, mysteries and monumental achievements of both Garcia and the Dead. For nearly 30 years they ranked amongst rock's true cultural phenomenon—a band capable of packing any arena in the world at any time. Come pay tribute to the late great Jerry Garcia with this special collector's issue devoted to the much beloved father of psychedelic rock.

Features a giant 22" x 32" double-sided poster of Jerry Garcia.

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You don't look so tough
You don't look so tough
You don't look so tough
So tough so tough yeah

It's no long
It's no long
It's no longer you
I haven't seen you in years

It's no longer
It is no longer you
I haven't seen you in years

You play play dumb
You play dead
I ask you what you said
If you know what's good for you
You play dumb
You play dead
I ask where I've been
I haven't seen him in years

You don't look so tough
You don't look so tough
You don't look so tough
You don't look so tough

So tough, so tough
So yeah, you don't look so tough
So tough, so tough, so tough, so tough,
Yeah

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BIKER
(Recorded by Sardonica)

SAL BEE

You like your belts you like to whip
Get on your bike and kick it
Hog Wild for a fix
Got to get those biker chicks
Biker knows no other way
Pump the throttle give it more
Nothing beats a biker whore

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Sportster bike takes me away
Live to ride is what I say

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Biker's world is torn apart
Chrome and steel his horse he rides

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35001 ALIEN SAM
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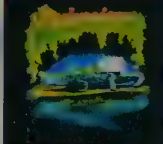
34993 BIG WHEEL
Classic Big Wheel



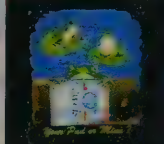
34997 BUDWISER
Frog & Girl Frog



34996 BUDWISER
Frog Couple



34994 BUDWISER
Frogs Riding Crocodile



34995 BUDWISER
Frogs In Swamp



34996 BURGER KING
Logo



34978 CHARLIE'S ANGELS
Classic Angels



34987 COLORFORMS
Logo



35004 COLT 45
40oz. Label



34997 CURIOUS GEORGE
Sniffing Ether



34887 ETCH A SKETCH
Alien



34900 ETCH A SKETCH
Early Works of Artists



34894 ETCH A SKETCH
It's Fun



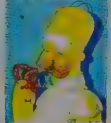
34884 ETCH A SKETCH
Smiley



34984 G.I. JOE
Stars And Stripes Logo



35264 GUMBY
Lounging



35007 HOMER SIMPSON
Got Beer?



35009 HOMER SIMPSON
Homer Sapien Evolution



35008 HOMER SIMPSON
Obsimpson Cologne



34892 JACKS
Jacks With Ball



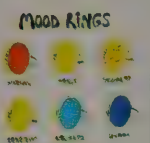
34898 LAVA LITE
Lava Lamp



35002 MICKY'S MALT
Label



35003 MILLER LITE
Paper Football



34901 MOOD RINGS
Different Expressions



34981 MR. POTATO HEAD
The Head Waving



34982 PARTRIDGE FAMILY
Multicolored Bus



34985 PEZ
Classic Lion Head



34902 PEZ
Clown



34896 PEZ
Spaceman



35263 PILLSBURY
The Doughboy



34990 PLAY DOH
Boy Logo



34899 PRODUCT PARODY
Genuts



34883 SCHWINN
Lemon Peeler



34988 SCOOPY DOO
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Color Advertisement



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34989 SPEED RACER
Driving Car



34888 SMILEY FACE
Alien Seuss Hat



34890 SMILEY FACE
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35115 SMILEY FACE
Eat Me



34884 SMILEY FACE
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GEARING UP

TECH TALK

BY JENNIFER FUSCO

You don't have to be a die-hard fan to know Dimebag Darrell's guitar playing from the second you hear it. His riffs are fast, furious, raw and instantly recognizable. Though he grew up emulating his hero, Kiss' Ace Frehley, over the years, Dimebag has developed his own signature style, one that has earned him covers on prestigious musician magazines and a huge following of kids who want to emulate his every move. We caught up with Dime, who was just setting out on the road in support of his band's latest release, **The Great Southern Trendkill**—to talk about some of his latest guitar licks and a few of his favorite subjects in this month's installment of *Tech Talk*.

DIMEBAG DARRELL

Hit Parader: What guitars do you currently use?

Dimebag Darrell: I'm hooked up with a company called Washburn. They're a very powerful company and they wanted me to just be what I was when it comes to guitars. They didn't try to get me to play a Les Paul or something—not blowing down any guitars or anything, but I play just one type of guitar. I'm who I am and I do what I do. They brought me a prototype and we went from there. What we did is update my old guitar which is that bizarre shape. It says "Dime" on the headstock, it's the Dimebag Darrell signature series. It comes in three finishes. One's called the Black Jack, which is straight-up black. Then we've got the Dime Slime—it's mahogany with a sunburst which looks like it's one color but toward the edges it bursts out. We did it pale yellow going to bright green—almost fluorescent. Then the other one is the Dime Bolt which is my main guitar, with the lightening bolt shooting out of it.

HP: How involved do you get in the designs?

DD: You oughta call them up and ask them for a copy of our Federal Express bills to see how much we go back and forth to each other. We've probably Fed Exed each other over a thousand times. I'm not happy with something unless it's exactly the way I like it. So we're serious about it—right down to the shape of the lightening bolt. I was getting the paint marker out and re-drawing it. This is my guitar, it has my name on it.

HP: How do you find the time to stay so involved with the instrument development?

DD: As much as I like to party and have fun, I do know how to pick up the phone and call these cats up and say "What the hell is going on?"

HP: Do you ever use your older guitars?

DD: They're dead. I put them in coffins and

buried them.

HP: Seriously, where do you keep your old guitars?

DD: (Laughs) I ain't telling you!

HP: What guitars did you use on the record?

DD: They're all Washburn, my new signature series. I used one of each of 'em. They're all pretty much the same. So I used whichever felt good at the time. I would just pick one up. There are a couple of different tunings on the record and it would just be a spontaneous thing. It's not a really picky thing. In the past it was. I had one or two good guitars—or what I thought were good or workable. But since I've been with Washburn, now things have smoothed out

"When it comes to guitars, I'm who I am and I do what I do."

and I can pick up any one and know it's gonna be right on the money.

HP: What about amps?

DD: There are some good amps out there but what we do and for when the kids are looking for a sound like mine, it's impossible. But we're gonna try to make it possible and available to the public, with a signature series.

HP: Do you hear a lot of kids saying they want to play like you?

DD: Yeah, they're cool. They come to me and they're straight. "Man, we're looking for that sound. How do you get that tone?"

HP: What guitars do you take out on the road?

DD: This time it will be the same guitars that I used on the record. Since we've been off the road, through that whole cycle, I've been hooked up with

Washburn and we've perfected the guitar. I'll probably be taking two Black Jacks, two Slimes and two Dime Bolts. At least I won't be worrying. In the past, if I broke a string, that was it. I didn't have nothing to back me up, especially anything that I felt comfortable with.

HP: Why was that?

DD: 'Cause I had hard-to-find guitars that I was playing. And once you found 'em you'd have to change the tremolos and pickups—everything about it to get where I liked it. You never knew how it would turn out. Each one was different so you could do it a million times and end up with maybe four that you liked.

HP: What are some of your favorite tracks on **The Great Southern Trendkill**?

DD: I would probably say *Flood* and the lead on *10s*. My brother produced a lot of the stuff on the leads and he has a way of getting the best out of me. I don't know what it is. I just feel comfortable with his opinion. Not that I don't feel comfortable with other people's opinions. But whenever I'm doing what comes out of me, me and him have this connection. I can look him in the eye and he'll look me straight back in the eyes like "One more time," or "That's it." Usually when he goes, "That's it," I'm like, "Oh man, are you sure?" He'll go, "Hang on, just relax," and he'll play it back and instead of my own eyes seeing what I'm doing, I'll listen and hear it almost as an outside listener and he's 100 percent right all the time.

HP: It must be hard to be objective.

DD: Totally. You do what you do and it ain't good enough all of the time. Rarely, is it good enough. So you give it more and sometimes you can overwork something and kill it. It's like beating a dead dog and trying to get it to bark one more time.

DIMEBAG

Produced by Steve Berkowitz for Dimebag



HIT PARADER

INSTRUMENTA

BY MICHAEL SHORE

Musicians are listeners, too, whether it's hearing themselves during rehearsal, recording, or performance, or just checking out their own or someone else's recordings. And when listening, headphones often come in handy — especially during recording and performance, for musicians, and for non-playing listeners, with Walkmen and Discmen being mandatory for most people. **Yamaha's** new RH line of stereo headphones are made with both musicians — from beginner to professional — and just plain music enthusiasts in mind, and with their colorful packaging and attractive pricing, they should be hard to miss at both music and electronics stores.

The lightweight and low-priced **RH1** headphones are made for portable listening. They have a frequency range of 20-20,000 Hz, from the deepest bass to the highest treble; other specifications include 32 Ohm impedance, 90 dB/1mW sensitivity, standard 6-foot cord, and foam ear cushions. The **RH1's**, which have an "open" design — the foam earpieces do not completely cover the ear, so the listener is not completely shut off from the outside world (a good ideal safety-wise) — retail for \$14.95.

Yamaha's **RH2** headphones do have a "closed" ear-cushion design — in line with more traditional, pre-Walkman-style headphones — for more isolation and enhanced frequency response, especially in the bass. They also have pivoting earpads and

earplates to ease the stress on your ears and head and to make long-term listening more of a pleasure. The isolation and comfort come at something of a trade-off, sound-wise: the **RH2's** frequency response is rated at 45-12,000 Hz, making this a good "working" headphone for recording especially, where exceptional musical detail is not as important as just being able to hear what's going on clearly. Other specs on the **RH2** include 32 Ohm impedance, 95 dB SPL/1mW sensitivity, standard 6-foot cord...and \$24.95 retail list.

The king of the **RH** hill, soundwise, is the **RH3**, which has high-powered neodymium magnets in its drivers, to deliver deep bass and razor-sharp treble with maximum detail and clarity. Frequency response is at a full 20-20,000 Hz, impedance is 60 Ohms, and sensitivity is rated at 95 dB SPL/1mW. An 8-foot cord is standard. The **RH3's** retail for \$44.95 a pair.

Yamaha has long made top-rated, professionally endorsed guitars, keyboards (the **DX** synths have been an industry standard for years) and drums — not to mention stereo gear from amps and CD players to speakers — so you'd better believe they know what they're doing when designing headphones with which to listen back to the music made, in many cases, with their instruments. To find out more about **Yamaha's** **RH** headphones, and their vast array of other products for professional and home music-making and music enjoying use, write **Yamaha Corp. of America, Support Products**, P.O. Box 6600, Buena Park, CA, 90622-6600.



Slug's new "Power Head" bass drum beaters look like little hammers, and they sound like that too — with tapered shafts for enhanced speed, feel, power and balance, an auto-adjusting strike angle for total contact and punch, and dual-sided shape with two different attacks and sounds that can be selected without loosening the beater from the foot pedal. Shafts are available in stainless steel, for power and titanium, for speed. For more info write **Slug Percussion Products**, Box 78306, Chicago, IL 6067-8306.

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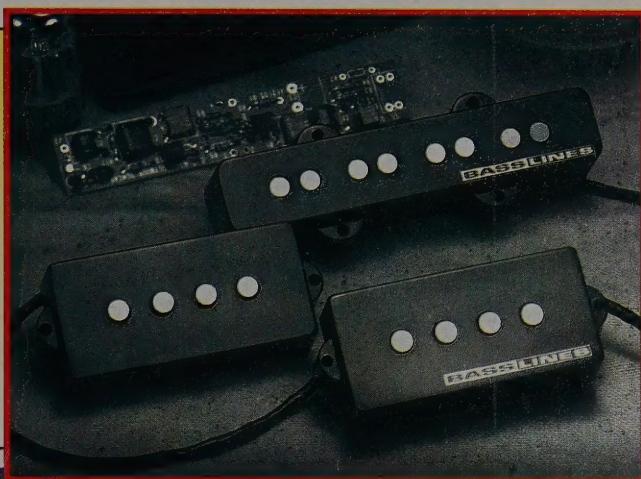
STAINLESS STEEL

STAINLESS STEEL

TITANIUM

LY SPEAKING

Seymour Duncan, long a leader in custom-replacement pickups for electric guitars and basses, now makes "Lightnin' Rods" — direct replacements for Fender Jazz and Precision basses that require no modification, but that also hide sophisticated active-electronics under their vintage covers. The P-bass pickup has a classic fat, midrange sound — "warm and woody" as Duncan describes it; the Jazz bass bridge pickup has a solid bottom and smooth highs, while the neck pickup is both fat and snappy. The tonal benefits of the Lightnin' Rods are further enhanced when used with Duncan's Basslines Tone Circuits on-board bass preamp, which offers two or three bands of usable, focused equalization — and offers a "slap switch," through a pull-up volume knob, that activates a special EQ contour to give a slap-style sound. For more on these the rest of Seymour Duncan's replacement pickups write Seymour Duncan, 5427 Hollister Ave., Santa Barbara CA, 93111-2345.



Sabian, the Canadian cymbal-makers, have expanded their "Pro" line of premium Euro-style cymbals — pure bronze models with a brilliant finish and cutting, high-pitched sounds that offer professional quality in a lower-cost price range. The new Pro models include: 12-inch Mini-Hats, with fast-and-crisp response that makes them an ideal second (i.e. remote) pair of hi-hats, or a main pair for certain musical uses; 15-inch and 17-inch Studio Crashes have small bells and fast, full responses that make them razor-sharp accents for virtually any kind of music; the 17-inch Crash is a slightly heavier, medium-weight cymbal than its Studio Crash counterpart, with more attack and volume; and the Pro 20-inch Chinese has a brash yet warm sound, delivering either a quick and cutting accent when struck on its edge, or a dark and "trashy" ride sound when played on its curved bow. For more on these, and the rest of Sabian's wide range of outstanding cymbals in various price ranges, write Sabian Ltd., Meductic, New Brunswick, Canada, E0H 1L0.

Yamaha's "Studio to Go" is now complete with the new CBX-K 1 XG MIDI-Sound keyboard, an affordable stand-alone controller designed to access all aspects of Yamaha's XG technology,



and features the same technology as the Yamaha MUO Tone Generator. Thus, users have no less than 737 high-quality voices, in 32-note polyphony, and with three programmable effects processors and comprehensive XG MIDI control functions at their disposal—anytime anywhere. The CBX-K1XG has a 37-note velocity-sensitive keyboard with pitch-bend (and center-detent assignable wheel), plus a to-host MIDI interface for a computer (perfect for lap-tops), audio input, built-in personal stereo system monitor, and headphone output. It retails for \$499.95. For more info, write Yamaha Corp. of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA, 90622-6600.

VIDEO VIEW

BY ANNE LEIGHTON

If a CD is released in the forest and nobody hears it, is it really a CD? Well, yeah, but it's not an active CD. An important idea in making music is to have an audience. And in the world of CD-Rom and cyberspace, you want a little bit of interaction! Although Porno For Pyros have little trouble in reaching the masses, group leader Perry Farrell still wants to make sure isolated folks, in places like Bosnia or Alaska, know his music is available. That, and his love of the internet is what prompted him to use real audio technology to premiere Porno's latest album, **Good God's Urge** at the group's website, <http://www.wbr.com/pornoforpyros>. After the premiere, he made sure both the CD and accompanying visuals would be available to his fans in hopes that they would download any and everything they wanted.

Farrell claims to be unconcerned with losing income by making his music available, and it's obvious that some other music makers don't care particularly about potential revenue loss either. In fact, the issue of downloading music and other copyrighted materials was a major discussion point when NARAS (the creators of The Grammy Awards) presented their MUSIC IN CYBERSPACE symposium this past spring. Avant garde composer Jason Lanier gave the best explanation for sharing his music, "You really can't protect it in cyberspace. Put the music on the web, and it will have a positive impact on your career. Just look what all the bootlegs did for the Grateful Dead." We've noticed some today's lesser known artists are quite happy when fans create a website, and even make their CDs available for websiteplay. And when it comes to fans videotaping certain band's shows nowadays, they're less apt to sic security on the video operators and will probably sing quite happily into the camera...even though there's a strong possibility the videos will be moved through the tape-trading underground.

There are tons of Deep Purple videos, but fans who can't get enough of these legendary rockers can find the group's bassists on cyberspace. Roger Glover is a member of America Online, and says he's

been using computers for many purposes over the last 25 years. As a musician, he loves the synthesizer and any aspect of recording. he remembers when synthesizers had "big dials, looking like something out of Star Trek." He sees them only as an aid to making music. "It's still important," he imparts, "that you can play your music. The drum machine is great, but when you come down to a bang, you really do need humanity to make music." Though he prefers Macintosh computers, Glover remembers using a Radio Shack 100 in the 1970s to e-mail his road manager and bandmates the day's concert schedule, "We used 'em like toys. It was funny, we'd be in a hotel room in Sydney Australia and we send a message to a satellite somewhere in Washington. And then it'd get back to Jon Lord in Australia. These days Glover visits the Deep Purple chat on

tion, MTV has created a new line of activewear t-shirts to coincide with their new dance show, **The Grind**. The shirts will cost between \$24.99 and \$26.99. a channel spokesperson says, "We see licensing opportunities for other MTV programs in the future." We wonder how many hard rock bands who were popular in the 1980s and early '90s will be willing to loan their name to MTV's licensing program if the up-and-coming series, **It Came From The Eighties** makes them household names again. Slaughter is among the still-working hard rockers who came away from the show's interview sessions, hoping the channel was interested in them. A conversation with an unnamed researcher of the show proved that the channel is still cynical about the relevancy of these "geezers." The researcher admitted, "I'm the only one working on the show that still likes this



Kiss Unplugged: Are the major labels shying away from video releases?

Tuesday nights and hangs out with the fans. "But there's a cutoff point. I don't want to make myself too available. It's great when people e-mail me, but I don't have the time to send autographs. I'm not trying to be cruel but I'm not a fan club secretary."

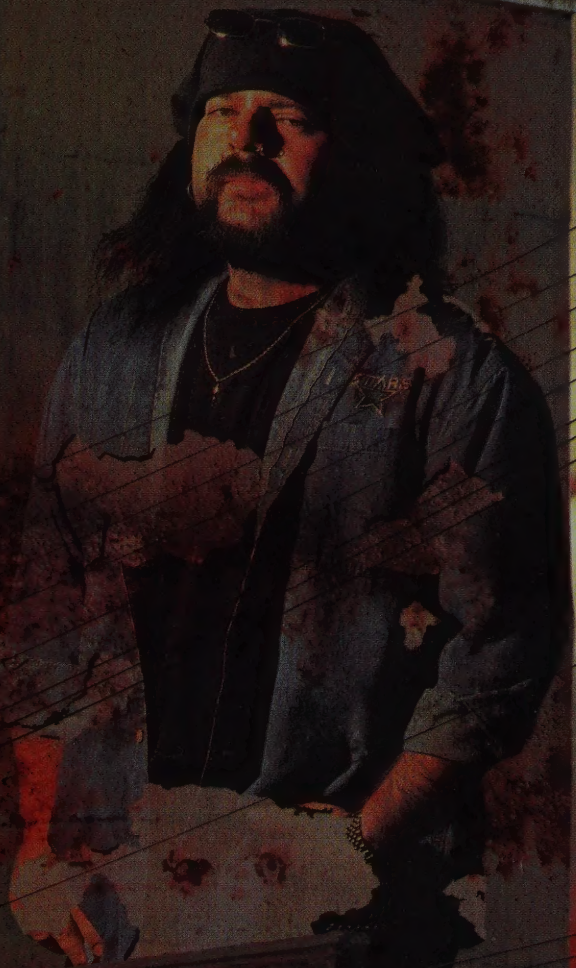
Kiss new video **As Seen On TV** (45 min./\$9.99/Word Video) is fun viewing, as are two from Henry Rollins' company (2.13.61) **Sir Drone** which is about the L.A. punk rock movement of the early 1980s, and one he made with Mike Watt and Sonic Youth called **The Whole World Is Watching: Weatherman '69**. By the way, Rollins has also been releasing photo books created by **Hit Parader** contributor Ross Halfin. And if you're interested in finding Rollins on the web, check out his website at <http://www.two1361.com>.

In their infinite quest for world domina-

music. Everyone else likes punk, and some actually still like stuff from Seattle."

Some sci-fi and sci-non-fi tops our list of cool home videos. Six episodes of **The X-Files** are in your local video store (20th Century Fox). Maybe you'll find the recent Kurt Russell flick **Stargate** (Live). And then the company's UFO Central Home Video released a few documentaries, **UFO Sightings**, **UFO Government Cover-Up** and **Aliens Among Us**. A few other favorite films include Shannon Doherty's **Mallrats** (MCA Universal), Alicia Silverstone's **The Babysitter** (Republic Pictures) and a few from Pamela Lee—**Barb Wire** (PolyGram Video) and **Baywatch: Forbidden Paradise** (Live). And finally, pick up the video **Dead Man Walking** (PolyGram Video). In addition to featuring a fine acting performance from Sean Penn, the soundtrack is excellent.

WINNIE PAUL



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